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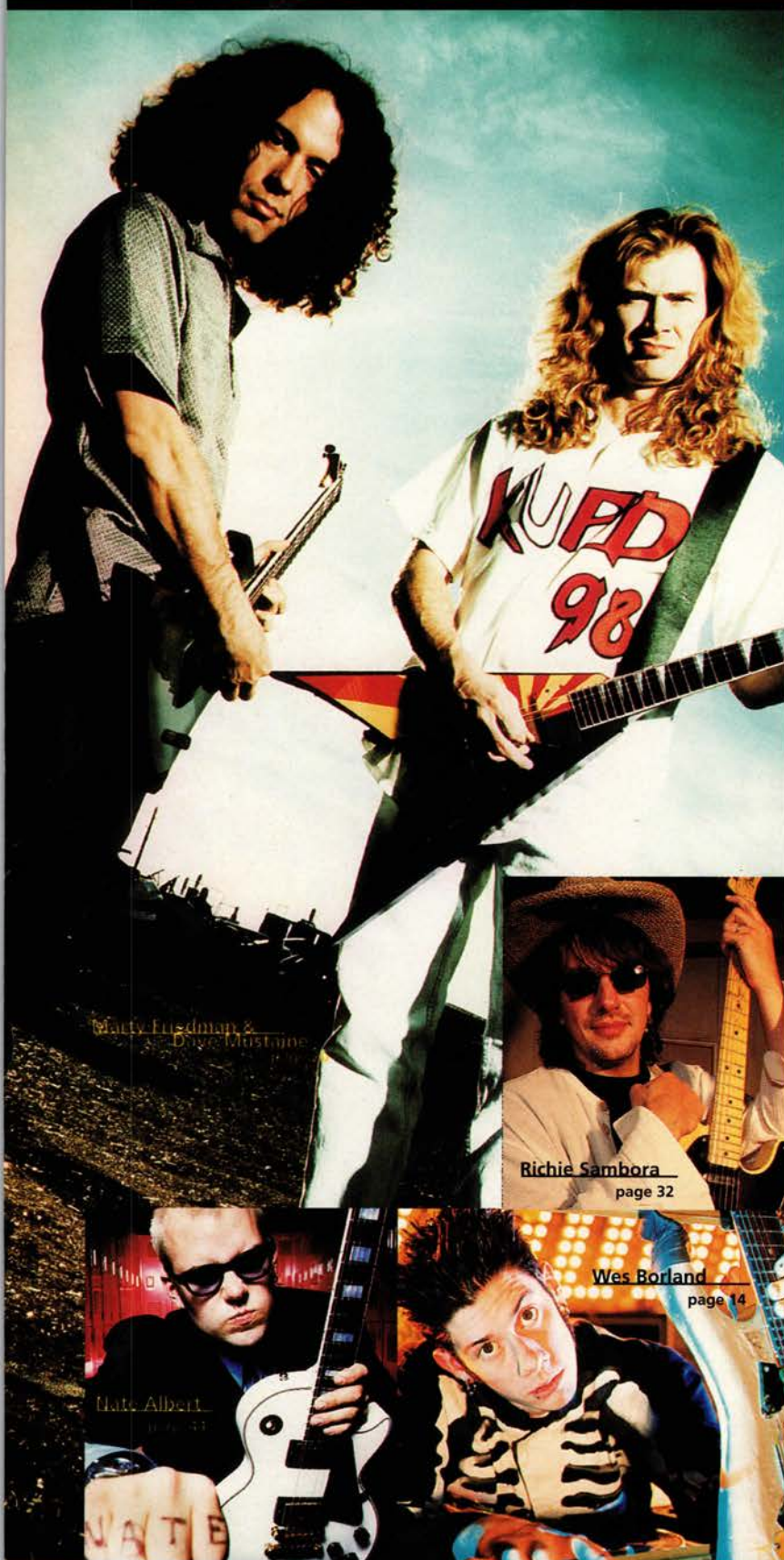
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Richie Sambora by Chris Gill, Nate Albert by BJ Papas, Wes Borland by Jeffrey Weiss

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HET MAIL

I just received your March issue and, wow, I was floored! I really enjoyed the interviews with James Hetfield and Nigel Pulsford. This is one of the first times I've read your mag cover to cover. I just couldn't put it down. I subscribe to every other guitar magazine out there, and yours wins hands down. You blew them all away.

Fred (The Head) Jordan
Hunlock Creek, PA

What's with the Hetfield interview? It sucked, just like all their new music does. He talks just like a politician, a bunch of bullshit words that have no meaning and no answers. He calls the band selfish bastards. Fans are too, but fans are something else, too—fickle. He says [Metallica] have carte blanche—fans have Mastercard and Visa, and guess who's not buying it.

Hey, Hetfield, you once wrote about puppets, and now you think you're not one? And that shit about the band's tired of the same old music, well, what do you call "Unforgiven II"? New?

G.N. Roberts
Knoxville, TN

I'm writing to say how disappointed I am of Metallica and especially James Hetfield. The names *Reload* and "Unforgiven II" and "Better Than You" (remember "Holier Than Thou"?) are all ripping off old material. And now most of those shmucks who bought the album believe that this is the good Metallica. Cliff [Burton, Metallica's original bassist] is probably turning somersaults in his grave right now.

Pham Binh
Rochester, NY

I will love Metallica for whatever kind of music they want to play. They've got heart, and that is what I like about them.

Matt Whitman
Naperville, IL

BAD CREDIT

What the heck are you talking



James Hetfield

about? You stated that "After nearly two decades, Ron Wood finally got a few co-writing credits on 1994's *Voodoo Lounge* album. . . ." [*Rock On Wood*," Maximum Guitar, March 1998]

No, he didn't! The entire album consisted of Jagger/Richards songs. Ron Wood *did* get co-writing credits in 1981 on *Tattoo You* and on the B-side "Everything's Turning To Gold," and on *Dirty Work* [1986]. . . . Should I go on?

Saul Davis
Studio City, CA

PASSION PLAYER

Finally, I can play Tull. I have been a Jethro Tull fanatic since my '73 introduction [to the group] at Chicago Stadium during the *Passion Play* tour. My hobby since '77 has been guitar, but my ear has never been good enough to discern Anderson or Barre's unique modal techniques. Your March '98 issue caught my attention because I saw the Tull name on the cover. [*"In Deep*," Maximum Guitar, March 1998]

From the excellent presentation to the well-written article, I thoroughly enjoyed "In Deep." Finally, a music magazine acknowledges Jethro Tull as a band that ultimately led to the formation of the progressive-rock movement and were influences to Yes, Genesis, and ELP, not to mention less-known progressive masterpieces like the first Ambrosia albums.

The tab in the March '98 issue for "How's It Going to Be" was my next learning experience. Unlike your reader from Georgia, I like much of the current '90s movement in music, as it is real and honest emotion. Nobody has matched the classic progressives mentioned above in a while, I agree. But 311's *Transistor* is an example of a current rock classic to me.

Tom Moroni
Toledo, OH

'BLUE COLLAR' FAN

I'm a long-time reader of your excellent magazine and have benefited greatly from it. The articles, reviews, tips and of course transcriptions are top-notch. When I picked up the March '98 copy and saw "Blue Collar Man" transcribed, I said to myself, Finally a Styx song that I will be able to play right. This song has it all: excellent songwriting, memorable riffs and a great guitar solo. It's just too bad the songs of the present era cannot come close in getting me motivated to learn them like this one does. The music of today is lacking one basic ingredient: *guitar!* We need to get back to that. I know it will. Thank you so much for all the great guitar.

James Vallar (a.k.a. Jimmy V)
Fraser, MI

MAXIMUM PRAISE

I just want to compliment your excellent magazine. You provide the reader with info on the top bands, instruments and guitar accessories. I am a long-time reader and would recommend this magazine to all guitar fans. Keep up the good work.

Thom F.
San Diego, CA

MAY 1998 VOL. 10 • NO. 3

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Audit Bureau of Circulations

MAXIMUM GUITAR (ISSN 1058-0220) is published six times per year by Harris Publications, Inc., 1115 Broadway, New York, N.Y. 10010. Single copy price \$4.50 in U.S. and \$4.95 in Canada. Basic subscription price for one year (6 issues) is \$11.94; two years (12 issues) is \$19.94. Submission of manuscripts, illustrations and/or photographs must be accompanied by a stamped, self-addressed envelope. The publisher assumes no responsibility for unsolicited materials. Copyright © 1998 by Harris Publications, Inc. All rights reserved under International and Pan American Copyright Conventions. Reproduction in whole or in part without written permission of the publisher is strictly prohibited. Printed in U.S.A.

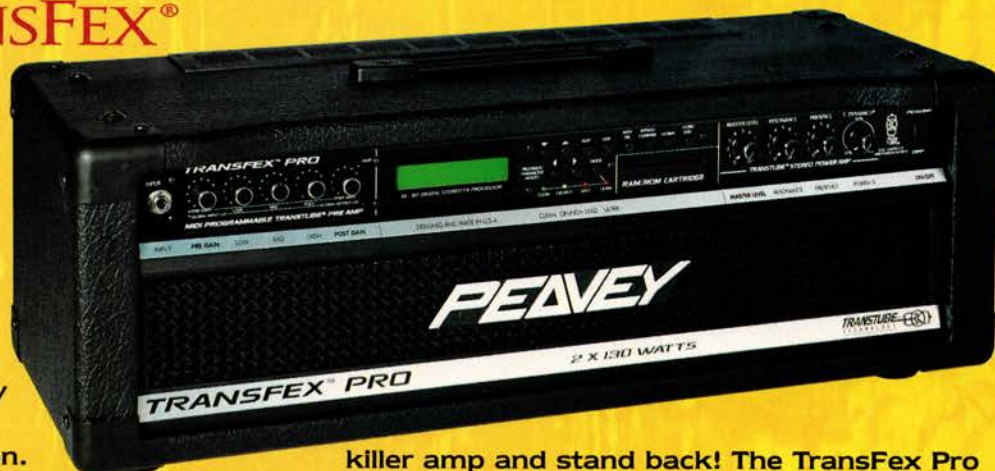
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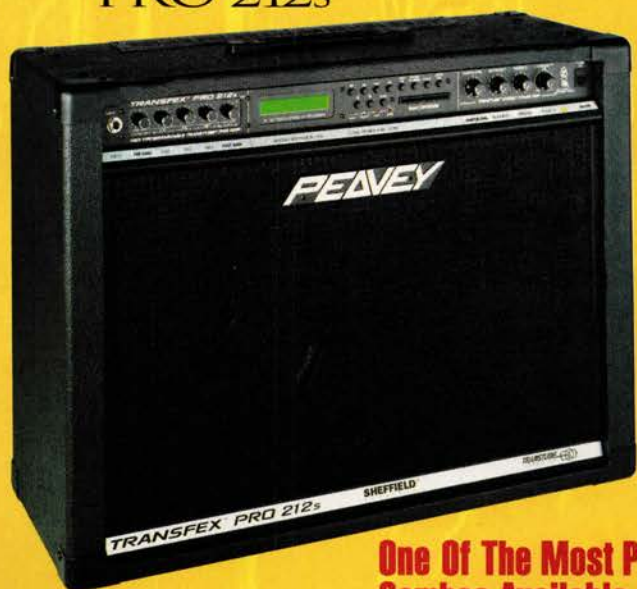
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MARCY PLAYGROUND

by ken micallef

GROWING UP IN Minneapolis, John Wozniak used to suffer from what he calls a "Superman complex." As a student at Marcy Open School, one of that city's several "progressive" hippie schools, the peace-loving Wozniak was a playground superhero, defending any tyke who came under assault from menacing bullies. When necessary, he would set his fists in motion.

"Whenever I'd see some kid getting picked on, I would go and try to defend him," says Wozniak, who today wields a guitar for his band, Marcy Playground. "So all the bullies knew who I was. They wanted to kill me."

Now 27, Wozniak still draws ample inspiration from his school days: witness the name of his band, and its single, "Sex and Candy," whose title alludes to Wozniak's after-school indulgences. It's one of many songs that bloom with the guitarist's childlike imagery and mellow-rocking atmospherics. Playing an electrified acoustic guitar on much of Marcy Playground's self-titled EMD/Capitol debut, Wozniak combines folksy, porch-swing melodicism with the wizened introversion of a schoolyard sage.

We caught up with a snoozing Wozniak in the deep south, where Marcy Playground was touring.

MAXIMUM GUITAR: Were you dreaming?

JOHN WOZNIAK: Yes, I was daydreaming. I daydream all the time about lyrics, rhythms, melodies, words. Everything from toasters that talk to lyrics for my next opus.

MAX: "Disco superfly," "sex and candy," "Mama, this surely is a dream"—you're good at snappy phrases that pull in a listener.

WOZNIAK: I call them interesting lyrics. Everything is a gimmick in pop culture, but pop culture is also based on interesting art. So maybe gimmicks are interesting art. *[laughs]*

MAX: You play a lot of amplified acoustic guitar on the album.

WOZNIAK: That's a \$20 Carlos guitar that I picked up at a college yard sale, put through an old Vox AC30 amp. *[I use]* all tube amps for that airy sound.

MAX: You guys sound very relaxed, almost lazy.

WOZNIAK: It's the curse of the midtempo rock tune. We are slackers. Daydreaming and slacking go hand in hand. I'm not a very aggressive person; I'm a storyteller. I don't know that you can tell a story with multifaceted dimensions if all you're feeling is teen angst. Teen angst really helped our generation cope with a lot of issues in the first half of the '90s. But for me, at 27, I'm not as angst-ridden as I once was. I have more of a grasp on storytelling and songwriting than back then, and I want to express more than teen angst.


MAX: What does it say about the post-teen angst audience that it can mosh to as passive a song as "Sex and Candy"?

WOZNIAK: I loved Nirvana, but I've grown up, just as my generation has grown up. Five or six years ago I would have been doing teen-angst rock 'cause that is what I was feeling. But now there is more depth to my experiences than that, and this generation has more to share than just that.

MAX: There is more tradition than tragedy in your music.

WOZNIAK: Abso-fucking-lutely. I want to follow in the steps of the folk artists who came before me. The bed upon which that is laid is not where I want to be. I like rock, but I also like the folk narrative, where people can kick back and listen to a whole record with different stories every three minutes.

MAX: So do girls invite you over for sex and candy now?

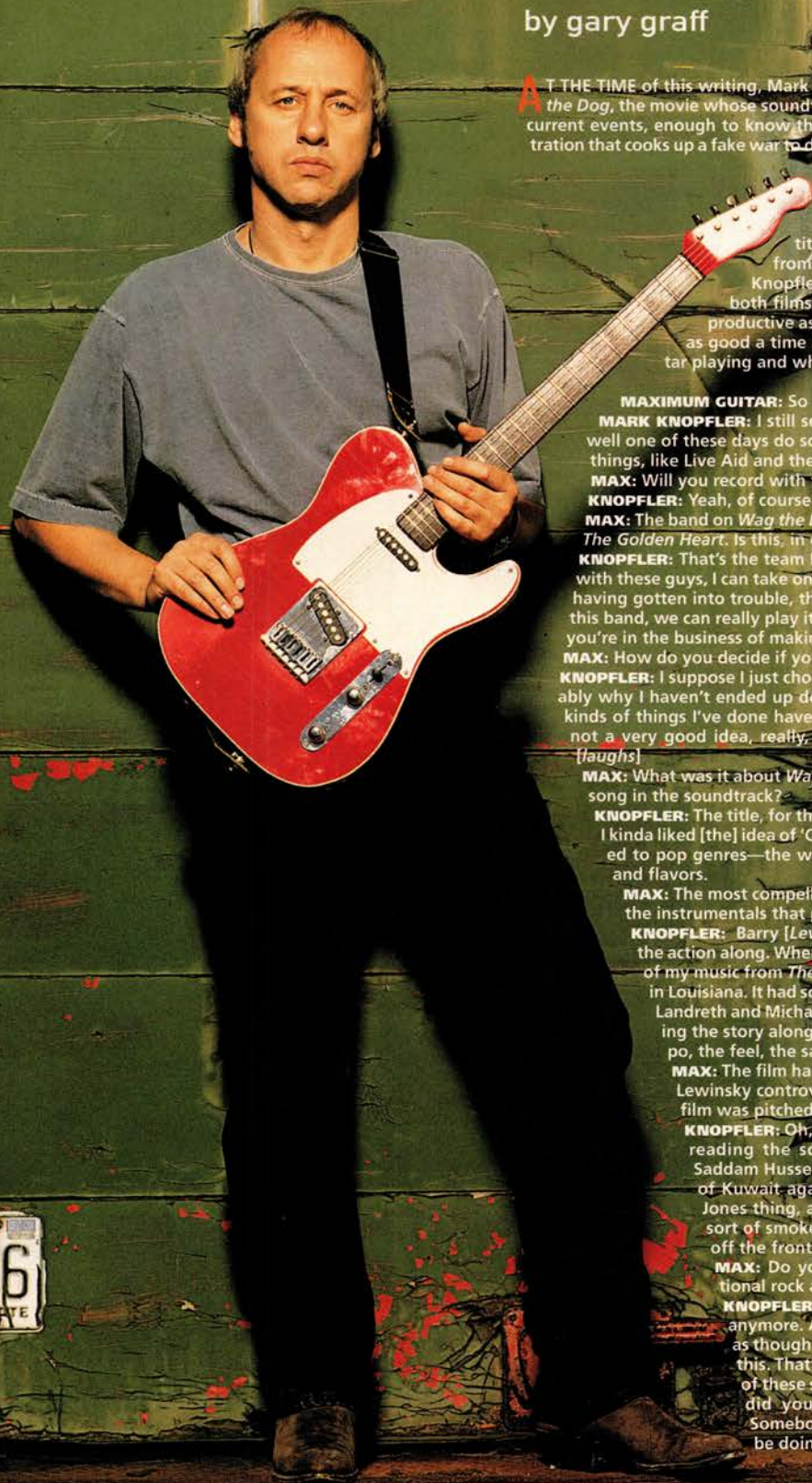
WOZNIAK: *[laughs]* Actually, yeah. "Hi, my name is Candy. Do you like sex?" I get that one. 

John Wozniak



MARK KNOPFLER

by gary graff



AT THE TIME of this writing, Mark Knopfler hasn't seen the finished version of *Wag the Dog*, the movie whose soundtrack he wrote and performs on. Still, he's up with current events, enough to know that the movie—about a U.S. presidential administration that cooks up a fake war to divert attention from a sex scandal—"must be good fun to watch in the States right now."

The once (and future?) Dire Straits leader could be excused for not seeing the film: In addition to writing *Wag the Dog*'s vocal-driven title track and its rootsy instrumentals, which draw from a wide range of American musical conventions, Knopfler scored the coming British film *Metroland*. With both films, he continues a career sidepath that's become as productive as his rock gigs. Under the circumstances, it seemed as good a time as any to let Knopfler muse on movie music, guitar playing and whatever the hell happened to Dire Straits.

MAXIMUM GUITAR: So whatever the hell happened to Dire Straits?

MARK KNOPFLER: I still see the guys; we're still all friends. We might very well one of these days do some charity stuff. It was always good to do those things, like Live Aid and the [Free Nelson] Mandela thing at Wembley.

MAX: Will you record with the band again?

KNOPFLER: Yeah, of course. It's possible. It's always possible. Who knows?

MAX: The band on *Wag the Dog* is the same one you used for your solo album, *The Golden Heart*. Is this, in essence, your new band?

KNOPFLER: That's the team I like to make records with now. I feel as though, with these guys, I can take on a lot more than is probably safe for me, and once having gotten into trouble, they can help me out of it. The great thing is, with this band, we can really play it. I like making records that way. With these guys, you're in the business of making records pretty quickly. I like that.

MAX: How do you decide if you want to do a film soundtrack or not?

KNOPFLER: I suppose I just choose films that I kind of like to read, which is probably why I haven't ended up doing an action kind of film, like *Die Hard 17*. The kinds of things I've done have been sort of dialogue-driven, which is probably not a very good idea, really, because it doesn't leave much room for music. [laughs]

MAX: What was it about *Wag the Dog* that made the title piece the only vocal song in the soundtrack?

KNOPFLER: The title, for the film, is really much about the idea of power. But I kinda liked [the] idea of 'Can you wag the dog?' being something that related to pop genres—the way the music industry reacts so quickly to trends and flavors.

MAX: The most compelling piece on the album is "Working on It," one of the instrumentals that pops up throughout the film.

KNOPFLER: Barry [Levinson, the director] wanted something to propel the action along. When he sent me the roughs to look at, he put on some of my music from *The Golden Heart* record, the solo record, which I did in Louisiana. It had some of my favorite Louisiana guys on it, like Sonny Landreth and Michael Doucette. Barry liked it because it was just moving the story along. So I started off thinking about that kind of tempo, the feel, the same kind of rhythmic elements.

MAX: The film had plenty of political irony even before the Monica Lewinsky controversy blew up. Were you aware of that when the film was pitched to you?

KNOPFLER: Oh, yes, I thought it seemed very apt when I was just reading the script, because something else had happened: Saddam Hussein was supposedly massing troops on the border of Kuwait again. That was about the same time as the Paula Jones thing, and I remember wondering whether there was a sort of smokescreen being chucked up just to get Paula Jones off the front page.

MAX: Do you enjoy doing film scores more than the traditional rock albums?

KNOPFLER: I had a spell where I thought I shouldn't really do anymore. And I still feel—and I'm being dead honest here—as though I'm kind of an importer. I shouldn't really be doing this. That's an honest feeling, because every time I take one of these sort of things on, I find myself asking myself 'Why did you do this? What do you think you're doing? Somebody who really knows what they're doing should be doing this.'

STABBING WESTWARD

by katherine turman

ALTHOUGH STABBING WESTWARD titled its new album *Darkest Days* (Columbia), the genre-morphing quintet is hoping the third time will be the charm that pushes the band out of the shadows. From the sound of it, this cohesive 16-song effort could be the album to do just that. Coming on the heels of *Ungod* (1994) and *Wither, Blister, Burn + Peel* (1996), *Darkest Days* is the group's first record without producer John Fryer (Nine Inch Nails, Cocteau Twins) and its first with guitarist Mark Eliopoulos. We asked Eliopoulos and vocalist/guitarist Christopher Hall to shed a little light on Stabbing Westward's latest adventures.

MAX: You enlisted producer Dave Jerden [*Alice in Chains*, *Jane's Addiction*] for this record. What was his influence?

CHRISTOPHER HALL: We'd grown kinda tired of processed guitar sounds, and Mark is a very organic player—he likes to just plug straight in and go. Jerden was able to capture the big sound we were looking for. With Mark, we could actually get through guitar parts in one or two takes instead of 150.

We ended up mixing this record ourselves. Dave did a great job mixing, [but] it just didn't sound like what we thought it should sound like. We had producers and mixers the first two records, and it was always unbelievably frustrating to hear how they interpreted our music. Both our [previous] records sound good, but they don't sound like us. Like, the photos always make us look so dark and menacing, but we're really not all that scary.

MAX: What were your goals for *Darkest Days*?

HALL: It's a fine balance between the programmed keyboards and drum loops and the live band, and to get that blend—so that we're not a hard-rock band or a techno band—is so hard to do. We know exactly what it's supposed to be, because when we demo the songs we do all the programming and record the band live on ADATs. But when it came time to mixing, we didn't want to lose the programming. A beep or a blip might just be a beep or a blip to [Jerden] or a listener, but to us it's an integral part of a symphony. So we ended up mixing it ourselves, and while it might not be as sonically great—Dave is a great mixer—each instrument is in its proper place.

MAX: Has the success of bands like Prodigy or comparisons to Nine Inch Nails helped or hurt you?

HALL: We take any genre-lumping to Nine Inch Nails as a total compliment. It's our third album, so we'd like to step out from underneath that umbrella and say, "We are our own entity." While we were inspired by bands that were inspirational to Trent [Reznor], and Trent himself, this is our piece of art, from inside us and nowhere else.

MARK ELIOPOULOS: I'm really proud of the record. I think the state of music, in general, is so terrible that it would be really upsetting if people

didn't like this record. It's about time for another Nirvana-esque movement, some band to come out of left field and club everyone over the head and change things. I don't know if we're going to be that band, but it's time for somebody to be that band.

MAX: A version of "Torn Apart" [with *electronica* DJ/producer Wink] was on the *Spawn* soundtrack as well as on your new album. What's the story?

HALL: "Torn Apart" was written in the middle of this record. Then [Spawn's producers] decided to rape and destroy that poor innocent song! Man, I

was so unhappy. I put the song in a certain key and put chord changes on it for a reason, 'cause the melody worked, and when you just drone an acid bass line under it, it doesn't have the emotional depth. I think the *Spawn* soundtrack attempted to do something that is undoable. I don't think you can combine techno music—which is all about lack of melody and lack of hook and lack of chord structure—with something that is about all of that. I want my stuff to be very jarring: loud, soft, fast, slow—a rollercoaster ride.



Mark Eliopoulos & Christopher Hall

Markus Cuff

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LIMP BIZKIT'S WES BORLAND GETS HIS BAND READY FOR THE ROAD.

W I L D M I L D W E S

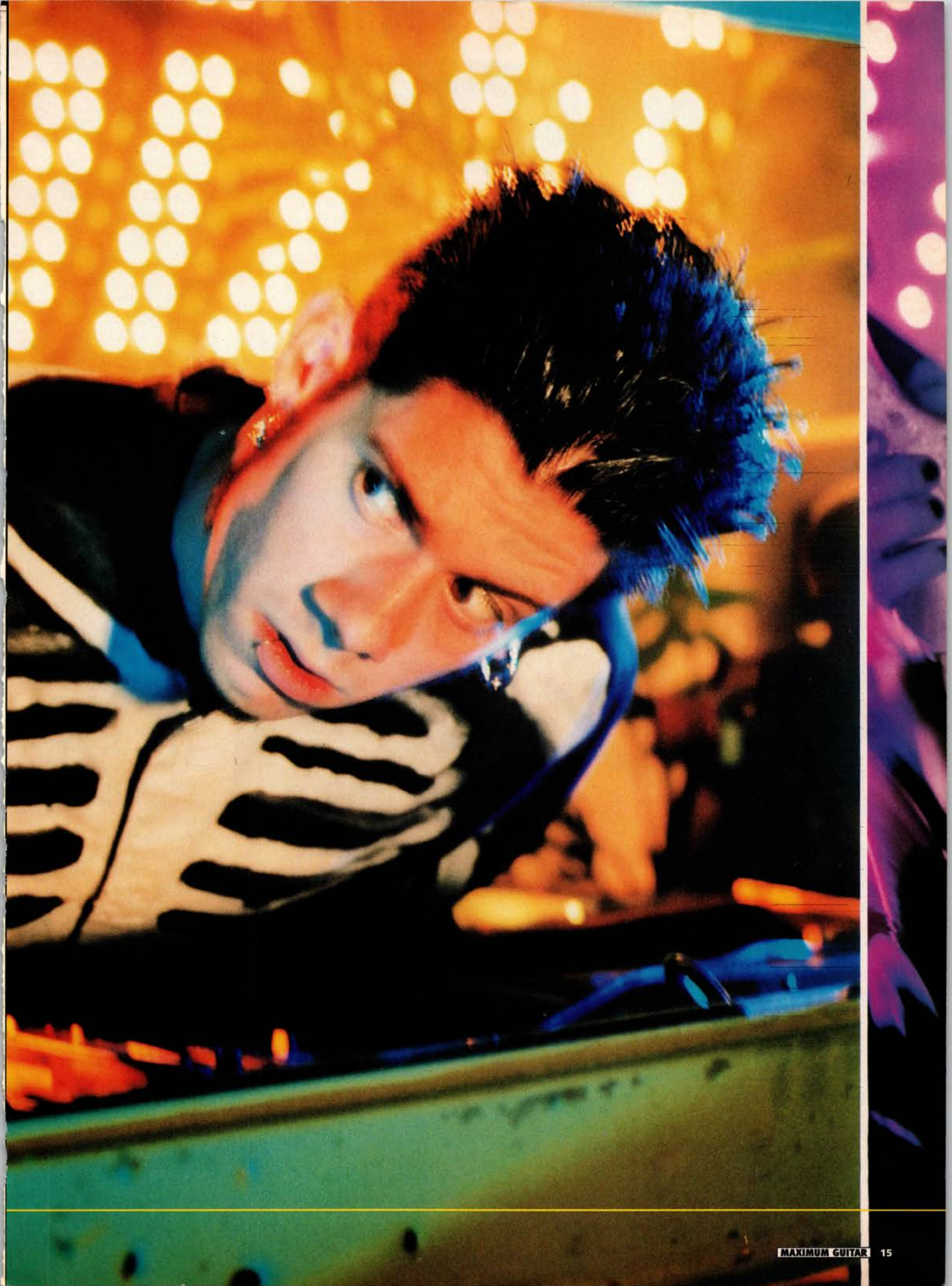
by Katherine Turman photography by Jeffrey Weiss

The trip from an anonymous, grimy industrial neighborhood in North Hollywood to the darkly evocative depths of a Cambodian jungle takes about 10 seconds: step inside a cavernous rehearsal room, adjust your eyes to the darkness and you're in the midst of palm trees, an abandoned jeep and camouflage netting. . . not to mention a Vegas-style electric sign that flashes "Limp Bizkit." It's the elaborate, *Apocalypse Now*-inspired stage setup for the Florida fivesome's Ladies Night in Cambodia tour, and upon closer inspection, amps, turntables and drums can be detected amid the flora and fauna gracing the stage.

Wes Borland laughs as he surveys the complex set-up from his vantage point on the room's balcony. "We're taking out Clutch and Sevendust on this tour," says Limp Bizkit's 23-year-old guitarist. "I hope there's room for them on stage!" The tour, in support of the group's 1997 Flip/Interscope debut, *Three Dollar Bill, Y'all!*, will eventually see Limp Bizkit creating musical mayhem on Korn's much-anticipated Family Values tour this summer. Things are moving fast for Borland and his group, and judging by the positive response *Three Dollar Bill* has been receiving, the party is just beginning.

Formed in Jacksonville, Florida, in 1994, Limp Bizkit quickly defined its own place on the local music scene, combining dark and powerful metal with funk-infused bass lines and turntable scratching. The brainchild of vocalist Fred Durst and bassist Sam Rivers, the fledgling band was soon fleshed out with Rivers' cousin John Otto on drums, former House of Pain member DJ Lethal on turntables, and Borland on guitar. In short order, the group landed tours with House of Pain and the Deftones and signed with indie label Flip Records. The rest is history in the making.

Standing amid the detritus of the band's Cambodian stage set, Borland reflects on Bizkit's rapid progress and his own development as a guitarist. "I've never liked any guitar players," he explains. "The only reason I started playing guitar is because my parents would not let me have a drum kit."





MAXIMUM GUITAR: Are you the kind of player who has a guitar with you at all times?

WES BORLAND: I can play guitar while I watch TV, sew and draw a picture at the same time.

MAX: Sew?

BORLAND: I have two sewing kits and a 1940s Singer sewing machine in mint condition. They're just tools for whatever—I'm always doing weird projects. I was originally a visual artist, and my hobby was guitar, but I ended up getting a job in a band. I was always in bands, but I never thought it would amount to anything. Before we got signed, I was sending out my portfolio to art colleges—I was about to jet from the band.

MAX: Do you come from a musical family?

BORLAND: My father plays acoustic folk music. I got my first guitar when I was 12. I grew up in Nashville, [but] I didn't want an acoustic. I was completely anti-country! I started taking blues lessons. In Nashville, I had to get

"I WAS LISTENING TO MINOR THREAT, CIRCLE JERKS, BLACK FLAG. MY TEACHER WOULD GO, 'I'VE NEVER HEARD OF THE DAMNED. DON'T YOU WANT TO PLAY SOME MERLE HAGGARD?'"

what I was offered, which was fingerpicking, blues and country, but I was listening to Minor Threat, Circle Jerks, Black Flag, Metallica and Testament. I would bring in something, and my teacher would go, "I've never heard of the Damned. Don't you want to play some Merle Haggard?"

MAX: Do you have more appreciation for that kind of music now?

BORLAND: There were two teachers I could have gone with. My father was a Presbyterian minister at a church in Nashville, and that's

why we moved to Florida—he went to a new church there. There were two guitar teachers in the church, and when I started expressing interest in guitar, my dad pushed me to the guys in church. One was light rock and blues and country, and the other was straight classical guitar. I went, "I'll go with the guy who's not classical." Now I wish I'd gone with the other guy, but I probably wouldn't have turned out this way. I took jazz lessons later, when I moved to Florida, and I had about three years of jazz at a university. My teacher was this old stoner guy, an ex-heroin junkie jazz cat, and jazz was more important than blood and air to him. But my first teacher ingrained playing by ear so much that when my jazz teacher gave me a sheet of music and a tape to go with it, I would learn the tape instantly and go in and play it, but I couldn't make myself learn the music. For eight months I didn't learn a single note of music, until I made one mistake and he said, "Stop. Play that note." And I couldn't. I was tricking him the whole time.

MAX: You're only 23. Were you in a lot of bands prior to Limp Bizkit?

BORLAND: I've always been the singer and guitarist in bands I've been in, and I've only been in three-pieces, with my brother being the bass player. Sam is the only other bass player I've ever worked with. For Limp Bizkit, I've had to hold back so much because I'm used to the three-piece, where we all had to fill more listening space up. Here, there's so much going on. They're going, "No, no, no. Not that much." In my last band, I wasn't even using a pick at all. I was doing all playing with two hands, one doing melody, the other doing chord progressions. You'll hear that on the record on "Stalemate" and "Sour" and "Indigo Glow." I get to do it a little bit, but I've had to go back to using a pick.

MAX: Given those circumstances, why did you join a band like Limp Bizkit?

BORLAND: The chemistry was really good. The drummer and I went to the same school, a school of the arts, like [in] *Fame*. I was

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there for sculpture and painting. The point of me going to art school was to one day get into special effects and monster makeup in film. All my sculptures were these awful-looking, sci-fi, as-real-as-I-could-get-'em horrible creatures. I was in training in my own mind for something later on.

MAX: What was the initial goal for Limp Bizkit?

BORLAND: Fred had this idea for a mega-band, where he'd have musicians who could cross over into as many different styles of music as possible and mix them all together. So we were all adopted one by one. It started as a concept, and Fred went through everyone he knew to find the kind of people he wanted.

MAX: When DJ Lethal joined, did your playing have to change?

BORLAND: I won't work with other guitar players at all. I have a problem with overplaying so much anyway, so another guitar player—that's the end. They were talking about bringing another guitar player in. There was one practice with him, and I went, "Nope," and that was it. [But] Lee [DJ Lethal] is like another guitar player who is not a guitar player. He runs his turntables through a Marshall stack with distortion. He'd never really been a DJ in a rock band before, so the way he thinks about it is, we're his other turntable.

MAX: For you, the transition from a singer/guitarist/bandleader to a guitarist must have been difficult.

BORLAND: Yeah. It still is sometimes. That's what Fred and I had to work out—the first and only time we had a break up. Two cocky roosters butting heads.

MAX: This is the first time you've had the luxury of a tech. How many guitars does he look after for you?

BORLAND: I take four guitars on the road. My low guitar is a four-string, which is probably the lowest-tuned guitar in the world. It's tuned to F-sharp, a whole octave below the original E. It was started for the song "Stalemate." That's the only song on the record I used it for. Since then we've written three new songs that use that guitar.

MAX: Is the band thinking about a second



"MOST OF THE BANDS THAT ARE REALLY GOOD ARE FROM TOWNS A LOT LIKE JACKSONVILLE—NO SCENE, TOTALLY BORING, NOTHING TO DO. ALL THEY HAVE TO CONCENTRATE ON IS THEIR MUSIC."

record yet?

BORLAND: Our last record, 70 percent of it was written in six days. It's pretty easy for us to write when we can close out the outside world. I think the new record will be a new level for us. The stuff we've written for it so far has been pretty experimental—definitely a step up from the old record. We're playing around with different timings, out of the 4/4 groove thing, doing a couple of rhythms in seven.

MAX: I know you have a long association with Korn, and they were instrumental in helping your band get signed. Is there competition between you and bands like the Deftones?

BORLAND: Of course, but none of it's hostile. It's really more like, what would be good for us to do?

MAX: Has Limp Bizkit helped out fledgling bands?

BORLAND: Yeah, a band called Cold, who are now signed [to A&M], and a new band called

Stained from a little town in Massachusetts. That's Fred's pet project right now. Stained's demo tape blew us away. Fred bought them to Florida, let them stay at his house, brought in some DAT recorders and did a demo with them and sent it out. They played a showcase in L.A. at the Opium Den, and a bunch of major labels started drooling. Kind of like what Korn did for us in a way.

MAX: There's not many musicians doing that sort of thing for other bands.

BORLAND: That's what I hate about the music industry. There are so many people in charge of finding acts who have no taste in music whatsoever and are maybe a couple of IQ points from being retarded, and they have more power than God in this industry. And there are bands being signed by these people who are worthless wastes of money.

Every band on the radio now I hate.

MAX: Though you're a Florida band, some of you guys are moving to Los Angeles. What's the difference in the scenes between Jacksonville and L.A.?

BORLAND: Well, there's a lot of good bands [in Jacksonville], but there's no scene. There, there are good bands for a totally different reason, which I think maybe sometimes makes the lyrics more real—or the emotions in the band more real—because they have nothing: they have a bar to play at where someone is yelling "play Molly Hatchet" in the background. Most of the bands that are really good are from towns a lot like Jacksonville—no scene, totally boring, nothing to do. So a group of guys get together in a garage and write music, and they have nowhere to take it, so all they do is practice. There's no scene to get wrapped up in and join, so all they have to concentrate on is their music.

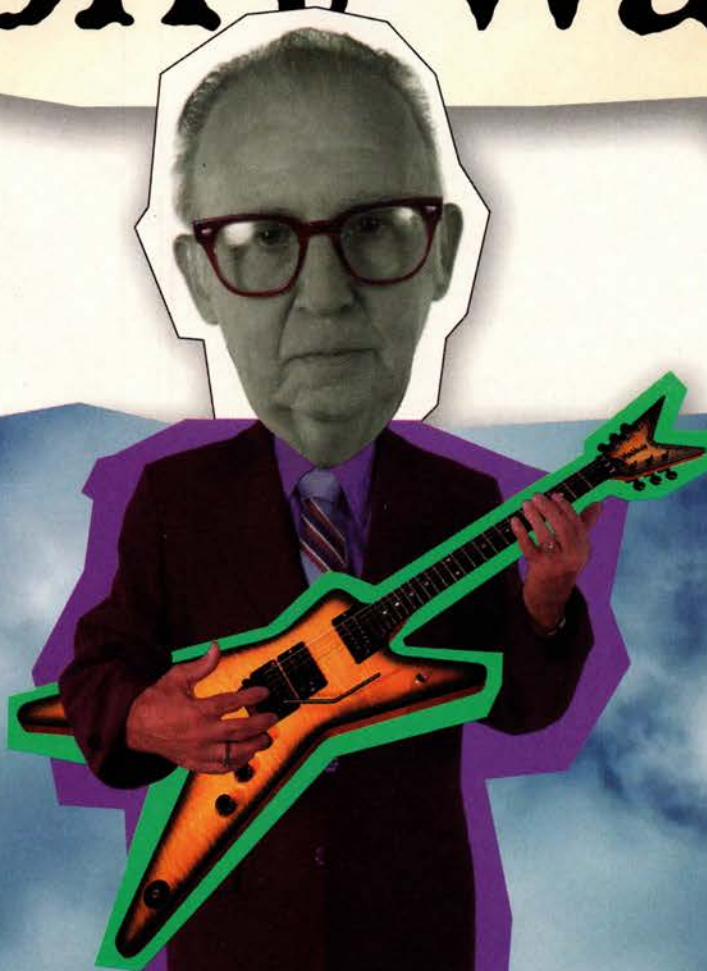
MAX: Do you think that because of the kind of music you play, limited success is inevitable?

BORLAND: I don't really care. I have enough cheese to be able to not have a job. And I'm getting married in two months.

MAX: What is success to you?

BORLAND: This is great. It's already more than I expected.

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LAST MEN STANDING

With a hit album climbing the charts, Megadeth are at long last poised to be the kings of heavy metal. This time it's a fight to the finish.

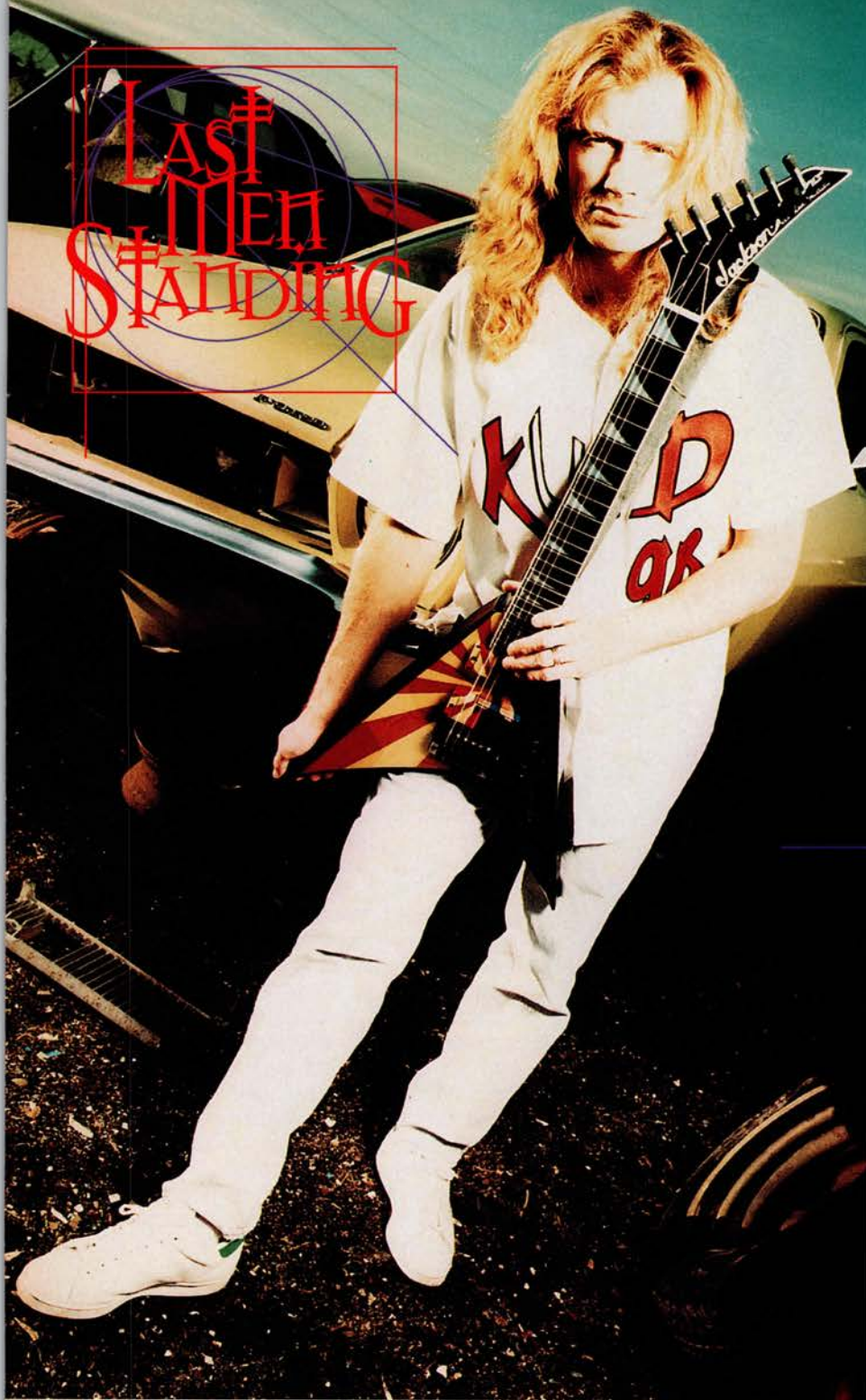
by Jon Wiederhorn

photography by Michael Sexton

EVER SINCE HE was booted from Metallica in 1983, Dave Mustaine has been struggling to recapture the throne of heavy-metal supremacy. As the leader and figurehead of Megadeth, Mustaine has led his chops-heavy attack over and over again in fan-filled arenas, from which his group has earned massive popularity. But for all the gold albums and the exhaustive touring, Megadeth has been conspicuously absent from rock radio playlists, which have instead shown their allegiance to another arena-packing act—namely, Metallica.

Bull-headed tenacity, however, is one of Mustaine's trademarks, and as he continues to plug his band's latest offering, *Cryptic Writings*, the tune is starting to change. In a musical climate that shuns heavy metal, Megadeth has defied the odds and infiltrated the mainstream. *Cryptic Writings* has already gone gold and is headed for platinum, and the band's concerts have been sold out from coast to coast. The record's first single, "Trust," was the most-requested Active Rock track of the year according to *Album Network*, a record-industry trade publication, and has been nominated for a Grammy for Best Metal Performance. Another track, "Almost Honest," cracked the Top 10 on Active Rock for 10 weeks straight, and a hard-core-techno remix of the song was featured on the *Mortal Kombat Annihilation* soundtrack. Proving that good things come in threes, the band's latest single, "Use the Man," was aired by 88 stations in its first week of release and, as of this writing, continues to gain momentum.

LAST MEN STANDING



Megadeth is also negotiating for a prime slot on this summer's monolithic Ozz Fest, which will feature Pantera and Slayer along with the festival's namesake, Ozzy Osbourne. And just as the band finds itself in the throes of a metal rebirth, Mustaine and his wife, Pam, have recently celebrated the birth of their second child, Electra Nicole.

Yet for all the blessings he has been showered with, Mustaine is surprisingly defensive. Like a dog gnawing on a juicy bone, he snarls frequently and eyes everyone around him suspiciously, as if they were trying to steal his prize. "Every day, I have to go out there and fight like hell to keep what we have," he says. "I can't tell you how many times I still have to describe what Megadeth means and tell people

that we're not satanic, we're not pagan, we're not deviates or terrible people."

To be fair, Mustaine has the right to be a bit cantankerous. Despite the popularity of *Cryptic Writings*, he's still dealing with a fair amount of criticism—from headbangers who accuse Megadeth of selling out, and from a listening public that still equates heavy metal with big hair, groupies and aural (and perhaps oral) overindulgence. Every time he turns around, Mustaine is still pelted with questions about his former years as a drug addict, his reputation for being an egomaniac and his acrimonious age-old split with his former bandmates in Metallica.

What's a band to do? We found out recently when we rapped with the loquacious Mustaine and the group's more subdued second guitarist, Marty Friedman, about artistic integrity, family values, and Mustaine's thoughts on a Metallica reunion.

"Some people say that the real sell-outs are the guys that listen to the fans and don't do it their own way. I totally disagree."

—Dave Mustaine

MAXIMUM GUITAR: What are you doing up at nine in the morning? That's not very rock and roll.

DAVE MUSTAINE: Man, I got a newborn. I haven't slept for two weeks. Anyway, when you say it's not rock and roll, I'm not sure that's right. Rock and roll used to be about going against any kind of establishment, and the whole stigmatism of staying up all night is so staid and predictable nowadays.

MAX: That's true. Many things that were subversive have become clichés.

MUSTAINE: Exactly. You see dick-sucking on cigars and stuff, and guys that basically have absolutely no life all of a sudden get tattooed, buy a Harley, and they're "cool." So for me, being pretty much secure with myself, I don't need to pursue those things. I defy everybody's interpretation of what a rock star is supposed to be. I enjoy getting up in the morning and watching the day progress and getting things done. Just a few minutes ago I was writing a

song. I stopped because my wife was on the phone talking to one of her friends, and I threw her out. I'm not one of those guys that takes forever to write, but I'm also not the kind of person who has truckloads of stored-away ideas. If I start a song, I finish it.

MAX: You don't like to juggle many different projects at the same time?

MUSTAINE: Well, I juggle lots of other things besides music. But I don't tend to believe that I can't have 10 songs going at once and have them all come out well. It's like sitting down for a meal and having 10 courses out there at once. You've gotta have some sort of a system, otherwise things get so cluttered you end up not paying attention.

MAX: Or not enjoying your food.

MUSTAINE: Basically. Music to me is very nourishing. Sometimes I can be really depressed and hear a good song that will take me totally out of my frame of mind.

MAX: Are you still as obsessive about music as you were five years ago?

MUSTAINE: I am still very possessive about the stuff I write, but I'm not obsessive about listening to my peers. As far as continuing to try to stay at the forefront of what's happening, yeah, I am obsessive about that. But a lot of bands listen to what's out right now and manufacture themselves to be some homogeneous replica of what's current. That's not what we want to do.

MAX: Yeah, but didn't you tell *Billboard* that you listened to Rage Against the Machine, Butthole Surfers, Queensrÿche, Live and the Eels when you were working on *Cryptic Writings* in order to get a feel for what the public wanted to hear?

MUSTAINE: Well, we wanted to get some guidance and take into consideration what was popular at the time. Basically, we were listening to those bands as a Rand McNally relief road map to see where our journey was taking us and where our destination was. We used some of this stuff for mileage markers, and we used some of it for detour signs.

MARTY FRIEDMAN: What I like about a lot of that stuff is these guys are using pedals and really experimenting with guitar sounds. In the '80s, guys were coming up with these weird-ass techniques where they've got five hands on their fretboards, and they've got to shove the headstock up their ass to dial up some tone. Now it seems like the attention is a little bit less on playing, but people are trying to come up with interesting sounds.

"We've been lumped into this metal genre for so many years, and I've always believed that our music has so much more to offer than most metal."

—Marty Friedman

MAX: Couldn't naysayers argue that you're catering to the demands of the market and not adhering to your own artistic aesthetic?

MUSTAINE: Well, scoffers can scoff and be damned, as far as I'm concerned, because I don't hear Rage Against the Machine or Queensrÿche on that record; I surely don't hear Live. What I'm doing is breaking the mold where people are in the doldrums of their own songwriting style and they don't get any new inspiration, therefore they write the same record over and over and suffer from Iron Maidenitis.

MAX: You've always been very much in tune with your fans, to the point where you've added songs to your live sets based on their e-mail requests. Do you believe in giving the people what they want?

MUSTAINE: I would say so. The fans tell us what they want, and we keep them happy. We have a relationship that's much deeper than the dollar sign. If we were so stuck up and conceited and beyond reproach or any kind of learning curve, I think that would be signing our death certificate. Some people say that the real sell-outs are the guys that listen to the fans and don't do it their own way. I totally disagree. If the fans want heavy stuff, we'll give you heavy stuff. If you want melodic, we'll give you melodic. And if you want stuff that's in

between, we'll do that too.

FRIEDMAN: I totally agree. If I was in it strictly for myself, I'd just play in my home studio in my bedroom and record a whole bunch of obscure, weird shit. Of course, my own self-satisfaction is a large part of my playing, but at the end of the day, I want to reach as many people as possible while still being honest to the music I hear in my head. Any talk about selling out is complete bullshit.

MAX: Dave, It seems like your ex-bandmates in Metallica have taken a completely opposite approach from you. With *Load* and *Reload*, they seem to be ignoring the demands of the fans and doing exactly what they want.

MUSTAINE: Yes, and they've suffered the consequences of experimentation. Lars [*Ulrich*] himself has baited me by saying he wishes I would be more experimental. Now, does he mean experimental as in kissing and frenching my lead guitar player or my drummer? Is he talking about painting my nails, wearing makeup and cutting off all my hair? I don't know, and if he'd like to see me get more experimental, I welcome his ideas. Maybe the two of us should play together again.

MAX: Would you want to do that?

MUSTAINE: Of course I would. I think it would be wonderful if it were to happen, but I don't know if it will. And actually, I would rather play with James [*Hetfield*] than Lars.

MAX: Do you think there will ever be a full Metallica reunion?

MUSTAINE: There can't be, because Cliff [*Burton*] is dead. But one thing that I think would be really fabulous is if me and David



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Ellefson went over with Lars and James and put a record out. I think the world would be knocked on its butt.

MAX: Do you think you could get far enough past all the bad blood to make that happen.

MUSTAINE: Lars, to me, is one of the neatest little dudes I ever met. He's a very, very intelligent man. And I think James is one of the greatest rhythm guitar players and singers that have ever graced the planet. I know that if he and I got together again, people would be so blown away they'd probably have to kill themselves. The only thing I'm concerned about is jeopardizing my relationship with Nick Menza and Marty Friedman.

FRIEDMAN: If you wanted to do that, it wouldn't bother me in the least. I think that anybody should do whatever it takes to get them through the day. We're all just here to make great music. We have a great chemistry in Megadeth, and it will always be that way.

MAX: Marty, are you still recording solo on the side?

FRIEDMAN: I released one solo album in 1996, and ever since that came out, I've been so incredibly busy with Megadeth that I haven't had time to think about working on other solo stuff. I like to give 100 percent to something, not 50 percent to two different things. I'd hate to spread myself too thin.

MAX: There were reports that hip-hop impresario Sean "Puffy" Combs was going to remix "Trust." What happened with that?

MUSTAINE: It's not gonna happen. He put out a press release before even coming to me and asking if I would consider it. I learned a long time ago not to say anything until something happens.

MAX: Were you opposed to the idea of working with such a mainstream figure?

MUSTAINE: I don't know one thing about this guy. I don't know why he wanted to work with us. We said we would like to keep the lines of communication open, but only for a project that would start from scratch. It would have to be something very original and unique, and it would have to be beneficial for both parties.

FRIEDMAN: I think I would have been into it. Anything with the possibility of coming up with some cool music at the end of it is worth a try. The worst thing that can happen is you'd throw the tape away.

MAX: In an era in which heavy metal is as appetizing to most people as tubs of lard, you've had a very successful year. To what do you attribute that success?

MUSTAINE: I think it has a lot to do with my previous band doing what they did. People that were sitting on the fence have hopped off



"James Hetfield is one of the greatest rhythm guitar players and singers to grace the planet. If he and I got together again, people would be so blown away they'd probably have to kill themselves."

—Dave Mustaine

on our side, and anybody that was a bonafide, full-fledged Metallica fan is now sitting on the fence.

FRIEDMAN: We've worked really hard, and I think we've developed a whole new audience who are really getting into us. Of course, there are still a lot of loyal fans, and they're really insane. But the last couple tours have probably been composed of half new fans.

MAX: I understand you gauge success not through album sales or airplay but through what you call the "stewardess test."

MUSTAINE: Well, stewardesses see people every day, and they see all types of people, including lots of celebrities. A lot of them listen to the radio when they hop into the hotel, or in rental cars coming home from the airport. So when they start to tell you that they've heard of you, that means you're getting notoriety on a pop-star level, and that's happening more and more now. Someone that I know was talking to Mick Jagger the other day, and he told me Mick said, "Yeah, Megadeth, good band." If it's true, that's a great thing.

MAX: Do you think heavy-metal music will be making a comeback any time soon?

MUSTAINE: I think everything is cyclical, and there's a massive uprising right now of heavy bands. All I know is, if I see one more video of Lisa Loeb I'm going to shoot my TV.

MAX: One of the things that reawakened the mainstream's interest in metal was last year's Ozz Fest. There are strong rumors that you will be playing the tour this year along with Ozzy, Slayer, Pantera and Soulfly.

MUSTAINE: That remains to be seen. Obviously our management is in negotiations with them, but I'm not at liberty nor do I want to say that we're gonna do it.

MAX: Would you want to do it?

MUSTAINE: It depends who the bands are, because we don't want to go backwards. Being lumped into the same genre as some of these other bands that we're trying to separate ourselves from would be detrimental to where we're going. We've worked long and hard to make ourselves very, very popular, and we would love to be a household name. The word "Megadeth" is a very offensive word, and we've worked very hard to make it more palatable. If we go out with some of the bands that want to tour with us, I think it may be a hindrance.

FRIEDMAN: To me, a gig is a gig, and once we hit the stage, it's Megadeth regardless of who the other bands are. Personally, I don't have a problem with any of those other bands. Of course, I'd rather be on tour with someone like the Rolling Stones than a bunch of metal bands. We've been lumped into this metal genre for so many years, and I've always believed that our music has so much more to offer than most metal.

MAX: What kind of gear are you using these days?

MUSTAINE: I'm still using Jackson guitars, but I don't know how much longer that's going to last. The guitar plays wonderfully, but the public relations department there is going through a change, so I'm going to see what happens. I'm also using Marshall vintage cabinets and Marshall 9200 power amps, Marshall JMP-1 preamps, custom-mount new electronic switchers, PC electric guitar wizards, a Samson [wireless system] and Marshall power breaks for smaller venues.

FRIEDMAN: I've always gone for a direct sound without a lot of bullshit on it. So, for the most part, I plug straight from my guitar into an amp. I like the real straight-ahead rock guitar sound. I use a Crate Blue Voodoo [amp], which is a lot like a Marshall, but it's a lot more consistent. I've used them around the world in different voltages in different countries, and they always sound the same. My guitar gear is Jackson, and I've got my own model, which you can buy in the store off the wall. It's exactly the same as what you'll find in my rack.

MAX: How has your playing evolved over the years?

MUSTAINE: I think in the beginning, my riffs were really circular. There would be a cool riff, and then I would make it a revolving pattern that would go three times, and then the fourth time would be a variation of it. And that

would go anywhere from four to eight times, and I would have something inserted to break it up, like a bridge or a middle-eight part. And then there'd be a different riff for the lead solo section, and then the outro of the song would be something similar to the beginning of the song, but just a little more aggressive. I found that I was wasting so many good riffs in the past because I would play them for such a short period of time. For me, if you focus more on a single riff and make sure it's more structurally sound for the song, you don't need to have so many riffs. Any one of those old riffs could have been the core riff of the song if I would have been a little more attentive and perhaps made a little change here or

there. For example, in the song "Wake Up Dead," there are probably a dozen riffs there, and a lot of them are really good, but they just fly by so fast that you just miss them all. I think in the beginning that was motivated by a will to succeed and prove to doubters that I was a capable guitarist.

FRIEDMAN: For me, I'm definitely into making the notes count and letting them breathe a lot more than I used to. I'm playing less on the beat and more in between the beats in order to make my playing like a voice. If you listen to the best singers, they rarely sing right on the downbeats. They're always singing in and around the beats to give the music a human quality.

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MAX: As complex as some of your songs have been, you've never resorted to mere sonic masturbation.

MUSTAINE: Yeah, 'cause I hate that shit. I went and saw Allan Holdsworth one time, and everybody was into this Holdsworth-Fripp-Yngwie nonsense. You know what I remember the most about Holdsworth? He had a bottle of Heineken, and the thing was empty, but he picked it up to his mouth four or five times after it was empty. I couldn't remember a damn note he played. All I remembered was that he was a nervous twit, and he kept picking that bottle up and trying to get something out of it. You don't have to play stuff like that in order to make an impression. The world is not full of guitar players; the world is full of people.

MAX: Yeah, but different people like radically different forms of music.

MUSTAINE: Well, music is a vibration, as you know, and the body is 75 to 85 percent water based on how fat someone is. The music someone listens to has to coincide with their vibrations. Now, some people that are really tense and disturbed like to listen to really, really fast, aggressive vibrations. And when I go and see something that's in a time signature that you need a slide ruler to stay in time with, it's no fun.

FRIEDMAN: Some people called my last solo record a guitar record, and that bummed me out, because I hate guitar records. It's like work to listen to those things. I really dig someone like Lindsey Buckingham from Fleetwood Mac, who's a master at playing for the song, yet having his own personal sound and style. I also love Keith Scott from Bryan Adams.

MAX: Dave, you were a loose cannon early in your career.

MUSTAINE: Yeah, but it was so predictable, the way I was. To go 180 degrees in the opposite direction, that's rock and roll. I still live on the edge; it's just a different edge. You don't know how difficult it is doing Megadeth, going to college, having two kids, being married, having dogs as big as horses shitting all over my backyard.

MAX: Has age brought you wisdom?

MUSTAINE: My body is just a package that my spirit comes in, and I believe my spirit has always been far older than my body anyway. Maybe my body is catching up to the knowledge that my spirit contains. But the bottom line is, when I get up there onstage, I'm not 36 and I'm not 18. I'm just me.

MAX: If your body and soul were starting anew, would you do anything different?

MUSTAINE: I wouldn't change nothing. Granted, I would have liked to eliminate the trips to jail, but I wouldn't change anything.

It's been a very exciting, interesting ride.

MAX: You just had your second child. That must have been quite an experience.

MUSTAINE: It was. I delivered her myself. We were in the hospital and the doctor asked me if I wanted to deliver, and I said, "Yeah." That's rock and roll, babe. That's what I'm talking about. You take these tattooed tough guys—if they saw a baby come out, most of them would faint. I cut [my son] Justice's cord. I don't see how it could get any better than that. The next one, I'll probably be delivering the epidural.

MAX: Did you videotape the birth?

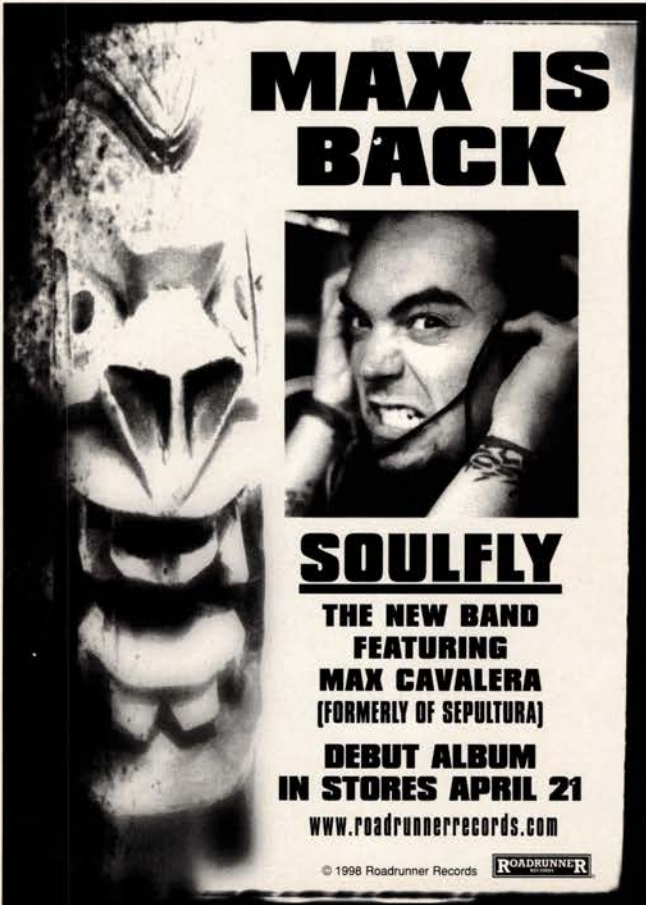
MUSTAINE: Yeah. It will serve as future sex education for my kids. When my son gets older, I'm going to show it to him and say, "If you put this in there, that's what comes out." Hopefully, that will encourage him to use birth control.

MAX: Do you have any fears that someone will steal the tape of your daughter being born and sell it over the Internet?

MUSTAINE: No. I don't think that will happen, and if it did, I would find out who did it and let my son kill them.

MAX: Have you seen the now infamous Pamela and Tommy Lee sex tape?

MUSTAINE: No. Come on—how many people want to see Tommy Lee having sex with someone? Not me. Even if you want to see her doing it, you still gotta look at him. That's




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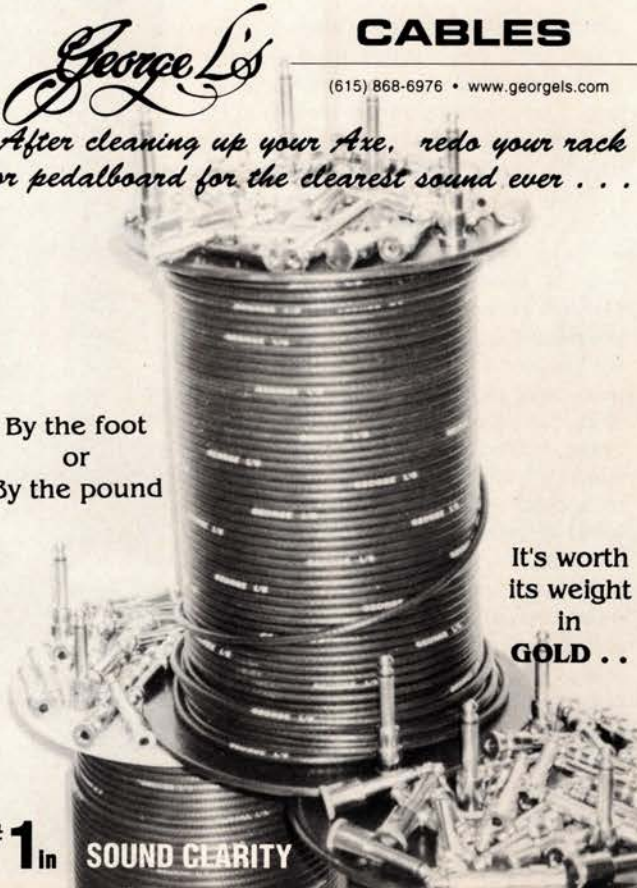
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why I wouldn't want to see it, aside from the fact that it's against my morals to be watching pornos. I'm not going to say I'm a prude or anything, but for me to sit down and watch a porno has just never really done anything. The thought of sitting there with a hard-on, watching two people having sex just doesn't turn me on. Maybe it's just not a value I believe in. I would much rather sit there and watch a good kickboxing match where someone is getting their head kicked in than sit there and watch someone getting head.

MAX: Are you still competing as a kickboxer?

MUSTAINE: Yes, I have two blackbelts. Kickboxing is very spiritual for me and it helps keep me healthy.

MAX: You're back in college now, right?

MUSTAINE: Yeah, I'm working on a degree in business management. It's been a real mind-opener. I'm really into educating myself right now, because it's really fun for me to be able to talk to anyone about anything. It's a bummer when you can't meet people at their level. I think relating on the same level is the quickest way to make friends in this world.

MAX: Is that an important pursuit for you?

MUSTAINE: True enemies are better than false friends. I think it's better to be injured by a friend than kissed by an enemy. I would rather find out who my friends are right out of the gate, and if I talk to them about the things they like to talk about, I tend to find out if they want to be associated with me because of what I do for a living or because of who I am. To be honest, I don't think I have more than maybe five real friends that would drop anything they were doing to help me unconditionally.

MAX: Have you thought much about the next Megadeth album?

MUSTAINE: Yeah, there's a lot of material that's started and a lot of lyrics that are in the embryonic stage. I was coming home from the Howard Stern show a week ago, and I was writing lyrics on the back of a barf bag. That's pretty much how I operate. Whenever anything inspires me, I document it.

MAX: What direction do you plan to take with the next record?

MUSTAINE: If you're asking me what the lyrics on the barf bag were, I couldn't tell you. I was half asleep. On the last record, we divided it into thirds. One part of the record was really fast and aggressive, one-third of it was the really melodic, in-between stuff and then the final third was really radio-oriented music like *Youthanasia*. I think what we're going to do this time is split it in half, and make it half radio-oriented and half really heavy like *Peace Sells... But Who's Buying?* Along with the bands and CDs that management is going to suggest I listen to, I'm going to go back and listen to some of the heavier stuff I used to get into when I was younger—things like Mercyful Fate, Diamond Head and some of

the new wave of heavy metal. I want to get back to some of my roots. I don't want to forget what got me here.

MAX: Will Dan Huff produce the album?

MUSTAINE: Hopefully. Dan's a great guy. The only way I would see us not working with him is if he were dead, incarcerated or living on some remote desert island where no one could find him.

MAX: I understand Alice Cooper is your godfather. How'd that happen?

MUSTAINE: When I got sober in 1988 I decided I was going to change my life, and it took a lot for it to stick, because old habits die hard. I called and talked to him about something, and he offered to be my godfather, and

I accepted. I'm very grateful. We have a great relationship now. We've played with him many times, and his wife and my wife are very close. We have a restaurant we own together called Alice Cooper's, down in Phoenix. And it's been a blast.

MAX: Do you have any other entrepreneurial investments other than a restaurant?

MUSTAINE: I have a digital-editing company in Nashville, a skate-and-surf clothing company in San Diego, [and] my wife is breeding \$100,000 horses. I don't really see myself as an entrepreneur. I see myself as being intelligent and being prepared for when my good graces have been all used up, so that I can continue to enjoy my lifestyle. **G**

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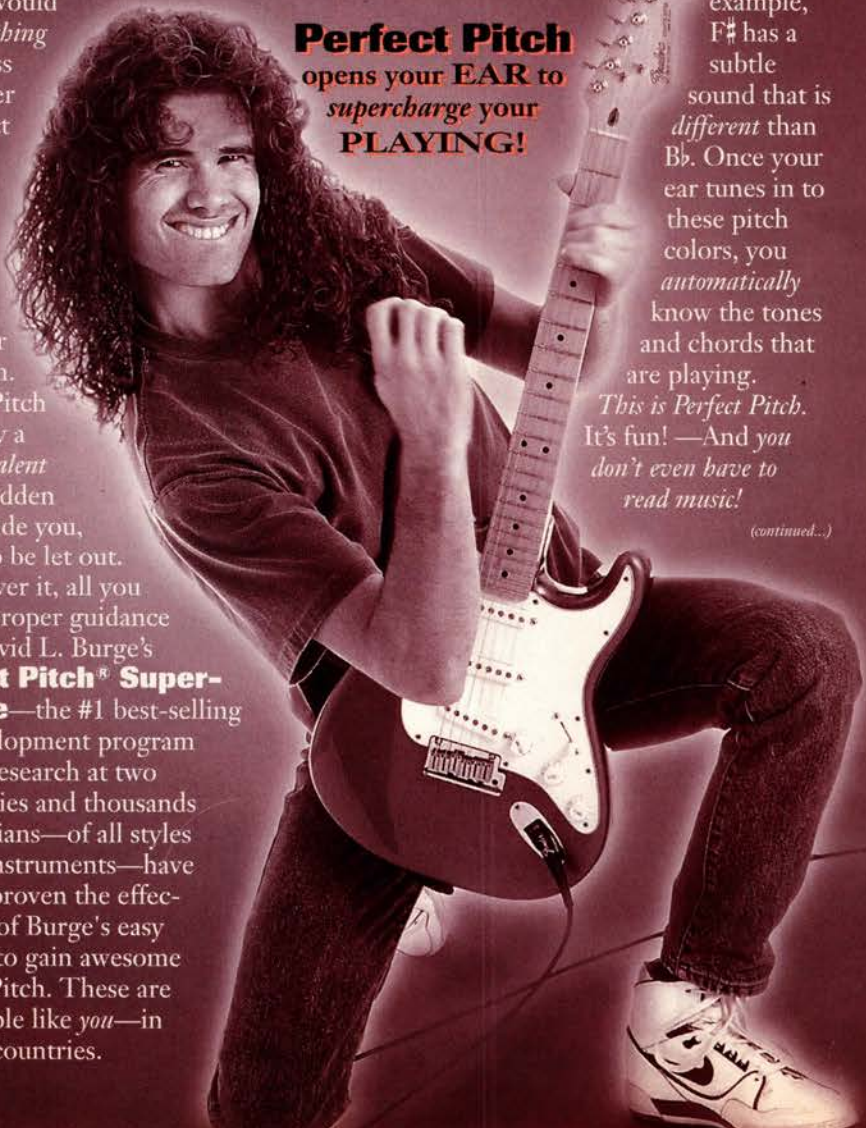
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

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Older and wiser, Richie Sambora finds the blues in his *Undiscovered Soul*.

Blues Brother

by Chris Gill
photography by the author

RICHIE SAMBORA IS a man who has it all—a beautiful celebrity wife (actress Heather Locklear), a healthy newborn daughter, a successful career with one of the world's largest bands, and an enviable collection of vintage guitars. But today the Bon Jovi guitarist has got the blues.

"I got my mojo workin'," Sambora bellows in his best Muddy Waters imitation. The guitarist picks up a Dobro, slips on a slide and starts fingerpicking a country-blues tune. Although his performance may lack the authenticity of a bluesman in a Mississippi Delta juke joint or south-side Chicago bar, his playing and singing give credence to Albert King's famous statement—"everybody's got the blues"—on "Blues Power."

"I love to sit around here playing that stuff all day," says Sambora. "Lately I've been checking out all these different slides and how they affect the tone." He points to about a dozen glass and brass tubes sitting on a nearby table.

Taking a break from recording his second solo effort, *Undiscovered Soul* (Mercury), while producer Don Was wraps up work on the Rolling Stones' *Bridges to Babylon*, the guitarist is holed up in Was' spectacular home studio. But with about 50 guitars and a wall of the world's most desirable amps at his disposal, Sambora is far from bored. In fact, the break has given him time to become better acquainted with a pair of 1930s-era Martin acoustics he recently purchased.

Similarly, Sambora notes that the entire process of making *Undiscovered Soul* has helped him become better acquainted with himself. "I'm 38 years old and getting a little bit older and finding out who I am," he says. "I'm known as the

lead guitar player for Bon Jovi, but who I am on my own is a whole other thing. In a band you work for the common good of the band. That's what a good band does, so you sacrifice your own growth and evolution for another kind of growth and evolution. I'm working on something that I've ignored for a long time, and it feels really good."

Lately Sambora has had the chance to explore his growth in many different ways. While Bon Jovi was on hiatus, he worked with a variety of artists, including Eric Clapton, Bo Diddley and Willie Nelson. He

has also started his own record label, Mutiny Records, building a roster of up-and-coming new bands. Of course, there's also his marriage to Locklear, and their infant daughter, Ava Elizabeth, who has given Sambora a new perspective on responsibility and devotion. Though he admits that playing in a successful rock-and-roll band may have stunted his emotional growth somewhat, he says he's now ready to face the challenges of raising a family and maintaining a successful career.

All of which explains Sambora's ever-increasing fascination with the blues. "Rock music is fine for when you're younger," he says, "but the bluesmen have a wisdom that only an older man can possess. I enjoy listening to rock—Aerosmith and Led Zeppelin are still some of my favorite bands—but there is so much to learn from the blues. I've recorded a lot of hit songs, and while it's nice to have a hit, that's not the most important thing to me. Now all I want to do is put out songs and music that I believe in."

"If you have good songs, they don't let you go. You're hooked. I'm letting the songs lead me."

MAXIMUM GUITAR: Like the title suggests, *Undiscovered Soul* shows a lot of different sides of you that aren't apparent on Bon Jovi records or your last solo album.

RICHIE SAMBORA: It's pretty diversified. It's got a rhythm-and-blues edge, there's straight blues on it, some acoustic stuff, ballads, rock and roll. I think it's a "songwriters' record as much as anything. I paid close attention to making the songs really concise. Luckily enough, the songs kept coming when I was in the writing process, and I had a wonderful co-writer, Richie Supa, who also co-writes a lot of Aerosmith stuff. We had a flood of ideas, and we wrote 12 songs one after the other. [Bon Jovi keyboardist] Dave Bryan collaborated with us on a few songs, too. The songs are the important thing on this record to me. It made me play and approach things a whole different way. Between that and working with Don and the great musicians who joined me on this record and the spirit of what happened while making the record, it's been a wonderful experience. It all comes down to the songs: If you have good songs, they don't let you go. You're

hooked. You're following them. I'm letting the songs lead me.

These opportunities where I get to sit down and write songs for a few months, work with other people, play my guitar and try out different guitars and tunings, that's lifeblood for a guy like me. There's that and my family—the joy of making music and the joy of being with people who I care about. I'm a pretty simple guy. I just like tasting all the different flavors. [laughs]

MAX: You have quite a few flavors to taste just in your guitar collection alone.

SAMBORA: I have about 80 guitars, including 30 cool vintage guitars. My vintage-guitar collection may not feature the best specimens in the world—a few of them are quite beat up—but they play well, stay in tune and sound great in the studio. I don't really collect instruments, per se. I buy them to use.

MAX: I noticed a few Gretsches, including a Duo Jet and a Sparkle Jet.

SAMBORA: I've had those two for a while. I played the Sparkle Jet on the last Bon Jovi record, and I got the Duo Jet back in 1989. I had the Duo Jet set

up the way Malcolm Young of AC/DC has his. You've got to replace the bridge, because it's impossible to keep in tune. When you take out the neck pickup, it has this beautiful, hollow midrange tone, but the tone is very even. It's honky, but it lets the bottom and top end peek out. It's a great rhythm guitar. It sits in its own place on a track. I actually played a solo with one on a record, and it was a beast, because the neck radius is so big.

MAX: Why do you have so many guitars in your collection?

SAMBORA: I love having all these guitars. There's something about the spontaneity of picking up a guitar and not really knowing it. There are some guitar players who have their axe and that's it. I mean, I have several signature Strats, some vintage Strats, some favorite Les Pauls and acoustics that I play all the time, but the other ones I only get to play when I'm not on the road or I'm in a recording session. When I pick them up, it's like a new piece of ass. [laughs] That's the only way I cheat on my wife. She says, "That's okay," because she knows she's safe. I love makin' love to my Martins, let me tell you.

Blues Brother

MAX: It seems like you prefer small-body Martins.

SAMBORA: Yeah. For recording, they don't have the bottom end that runs away. It's really hard to find a D-45 that has a tight bottom end for recording. Most dreadnoughts are too boomy.

MAX: How did you get into small Martins?

SAMBORA: I found a limited-edition OM-28 back in 1988 when I was recording *New Jersey*. I walked into a pawn shop in Vancouver, picked up that guitar, and it was the most sonically even acoustic I'd ever played. Consequently, it's made appearances on all of my records, and I've loaned it to Joe Perry. Now I'm into Martins from the Thirties. I've found a couple that have just come of age right now. They're all very different, too. I have a 1938 OOO-42, and that guitar is so big and wide that when you're recording with it, it's almost like you're sitting in the

guitar and vocal. I wanted to leave the palette open for whatever bandmates I could get together and whatever producer I would get to come in and make the songs ours. When I make records, I want guys to come in and play and add their personalities to it. That's why I'm hiring them to come and jam. I always want my records to be a place where good musicians, songwriters and producers can come together and make some great music, with me at the helm, of course. I've got some really great musicians on this record, including [key-

"There's something about the spontaneity of picking up a guitar and not really knowing it. It's like a new piece of ass."



middle of it. This one, which is from 1932, which has almost the same body style, has its own place. I did a song called "Harlem Rain," which is a double acoustic track in open E with the '32 and '38, and it's wonderful.

MAX: How did you get Don Was to produce this album?

SAMBORA: I have a music publishing and management company, and a friend of mine named Phil Castenatz, who I'm partners with at the company, told me that he knew Don. He asked me if he could turn him on to the songs I was working on. I thought that would be great, because I didn't know exactly who, where, what was going on at the time. I was just writing and making demos. So I came up here to Don's studio and played him a couple of songs. Don said, "Is that you? That's some good stuff." He decided right there that he wanted to record my album, which surprised the hell out of me. I was very happy and proud.

MAX: Your demos must have been pretty good. How did you make them?

SAMBORA: I did them a couple of different ways. A friend of mine has an ADAT studio, and there's a guy named Wayne Hood in Miami, Florida, who I did some tracks with. He's a fantastic programmer. A lot of my demos were just piano and vocal or acoustic

boardist] Chuck Leavell from the Stones and [keyboardist] Rami Jaffee from the Wallflowers. Billy Preston played on four tunes and sang on a few songs; Don Was, Pino Palladino and Hutch Hutcherson from Bonnie Raitt's band played bass; and Kenny Aronoff played drums. The band was amazing. And we had a lot of fun, which was the main thing about it. Everybody was jamming their asses off and excited to play with each other. We put together a bunch of different lineups, which moved the music in a lot of different directions.

MAX: Did Don give you many suggestions about how to arrange the songs?

SAMBORA: Yes. He's very much under the hood with all that stuff. When you're doing a solo album you get a little fatigued because you're doing double or triple duty—being the songwriter, lead vocalist, lead guitar player and rhythm guitar player. And these songs have a lot of guitar on them. Then you've got cats like Billy Preston coming down and doing their thing, and you've got to take a step up. That's cool, because it adds another spirit to the song and takes it even further. The musicians really helped take this record further, and I asked them to do that. That's what I really wanted to have happen. [Studio guitarist] Mark Goldenberg came down for a couple of days when I was teaching the band

the songs during preproduction. I was concentrating on singing the songs, so I didn't play any guitar. We did preproduction in the studio and recorded a lot of basic tracks there because the guys were playing so good. I wanted to capture their excitement and spontaneity. Some of the stuff that Mark came up with were things that I wouldn't do and really brought the songs to life, so we kept a lot of that too. I didn't dictate how I wanted things. I encouraged everybody to play, have fun and throw their two cents in. When you have a little time, you have time to track things. There wasn't a specific deadline, although in the beginning I was trying to have the thing come out in May. I was glad that we didn't, because it's been a fruitful journey.

Don's studio is a relaxed atmosphere. It's not someplace where you're worried about the clock. We've taken our time with this record. We took some breaks to clear our heads and then came back to it, turning some songs upside down and changing them around.

MAX: It's good to be able to do that. That's like watching a song progress and reach fruition after you've played it live several times.

SAMBORA: Oh man, how many times has that happened? You're out there playing, and then it hits you. I didn't get the chance to make the songs mine on the last solo record. By the

time I was done with the record I had evolved past some of the songs. I'm almost embarrassed by them now. On this album I really worked on making the songs mine. I did the songs for me, not for anybody else. I changed keys and tried different styles or arrangements. Some of the songs will continue to grow. I'll get a new guitar and it will completely change things. All of a sudden it will take you in an entirely different direction than you ever imagined.

MAX: Did Don help you bring out your personality?

SAMBORA: It's unbelievable. He has a rare talent for doing that no matter who he works with. He really lets you come through and become who you are. I feel like I advanced 10 years time in the months that I've been working with him. What I experienced with him will affect me until the end of my life. Being able to work with great musicians and have this encouraging communication between people is priceless. Luckily I had a good crop of songs, which made it even easier. You can't polish bullshit. If it's not getting there, it ain't getting there.

MAX: What was one of your biggest influences on this album?

SAMBORA: I was watching this show about the blues. It mentioned that when rock and roll first started happening, like when Chuck Berry was selling singles and having hits, Muddy Waters and folks like him

were only selling like 80,000 records. But then Muddy and his band played the Newport Jazz Festival, and all of a sudden the blues became part of jazz and the white audience accepted it. Muddy was like a man of destiny. [sings] "I got my mojo workin'." Seeing him on stage, singing that song, was it for me. You can't top the deep, deep spirit that guys like Muddy had, no matter what happens. It is what it is. Muddy knew. I have a vast blues collection and I pull out these records from the Forties, and the spirit on those records, even from guys I've never heard of, is amazing. But especially Muddy, with Little Walter on harp and Buddy Guy at 19 years old. Forget it! There's no question that that was where rock and roll came from.

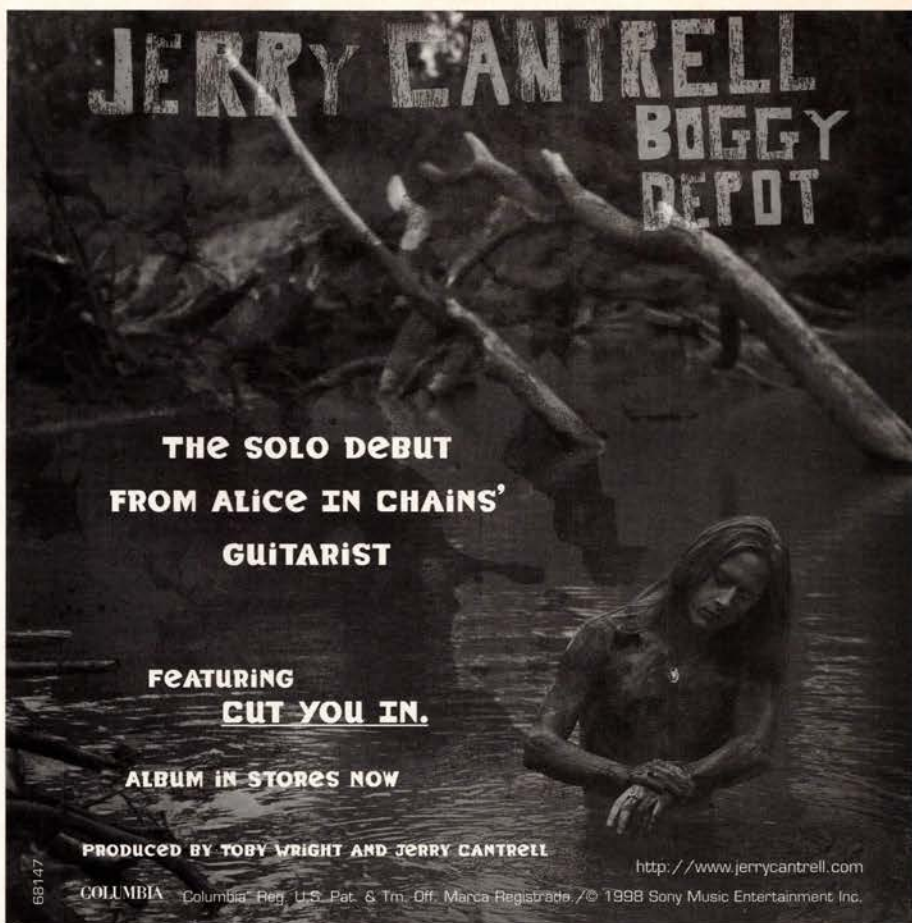
MAX: Did your fascination with the blues also influence your interest in vintage guitars and amps?

SAMBORA: Yes. I'm fishin', and I'm liking it. I'm not all that interested in plugging into 12 cabinets and blasting them. I'm going after interesting sounds by matching up different guitars and amps.

MAX: This album features a lot of different sounds and covers many different moods.

SAMBORA: With these songs, as a record maker, I take what the song is about and try to picture in my mind what is going to support my lyrics sonically and make me

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37824 LED ZEPPELIN Lemon Sun
37839 LED ZEPPELIN Praying Statues
37817 LIFE OF AGONY Flaming Skull
36643 LIFE OF AGONY I Regret
37816 LIFE OF AGONY Soul Searching
37854 Live Glowing Eyes
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37815 LYNYRD SKYNYRD Twenty Cover
37580 MACHINE HEAD Heads
37252 M. HEAD All Things Change
36475 MARILYN MANSON Angel Photo
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32576 MARILYN MANSON Standing Photo
36489 M. MANSON Half Face Photo
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34060 MARILYN MANSON Veil Photo
37906 MARILYN MANSON Manson Fish
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37886 MATCHBOX 20 Logo
37332 MEGADETH Youthnasia LP Cover
21443 MEGADETH Father Vile
37531 METALLICA Carbon Group
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21692 METALLICA Metallica/Logo
21780 METALLICA Burning Flowers
35961 METALLICA Beavis & Butthead
13361 METALLICA Sad But True
11002 METALLICA Damage Inc
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13794 MINISTRY Jesus Built My Hybrid
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33106 MISFITS Glow In Dark Skull
37631 MISFITS American Psycho
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33601 NAILBOMB Suicide
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36498 NEURODIS Enemy of the Sun
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36447 NEURODIS Through Silver LP
35230 NINE INCH NAILS Devil Graphic
36510 NINE INCH NAILS Distress
36511 NINE INCH NAILS Eraser
35231 NINE INCH NAILS Logo In Blue
20586 NINE INCH NAILS Now I'm Nothing
37575 NINE INCH NAILS Purple Logo
33336 NINE INCH NAILS Sin
37891 NINE INCH NAILS Slanted Logo
22167 NINE INCH NAILS Teeth, Salt Trail
17189 NIRVANA "Silver" Metal Man
18089 NIRVANA In Utero
36861 NIRVANA Kurt Sqr Photo
22271 NIRVANA People Magazine Photo
13715 NIRVANA Never Mind
36795 NIRVANA Bik & White Group Photo
37195 NO DOUBT Flames Logo
36594 NO DOUBT Street Sign Logo
36517 NOFX Blue Logo/Driving
37817 NOFX Bomb Logo
37582 NOFX Cacao Bottle
36589 NOFX Heavy Petting Zoo
37185 OASIS Concert Oval Logo
37784 OASIS Know What I Mean?
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33827 OPERATION IVY Energy
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37027 PANTERA Ametic Logo/Timberly
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32999 PEARL JAM Target Logo/Wrench
37586 PENNYWISE Flame Logo
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14538 PINK FLOYD Atom Heart Mother
14912 PINK FLOYD Darkside
37828 PINK FLOYD Fish Hook Creatures
37829 PINK FLOYD Flower Sex
36524 PINK FLOYD Pulse LP Cover
37274 PINK FLOYD Relics LP Art
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37256 PINK FLOYD Structural Plan
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33930 QUEEN'S Next Step Rehab
36480 R. A. MACHINE "E" Logo/Star
37848 R. A. MACHINE Down Rodeo
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37905 R. A. MACHINE Rebel Troops
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37800 REEL BIG FISH Big Fish
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36536 SEPULTURA Worldwide World
37581 SILVERCHAIR Freak
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37289 THIRD EYE BLIND Country Code
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37168 T. NEGATIVE Live Miss Sane All
36538 VAN HALEN At Van Halen Lips
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37815 VOOODOO GLOW SKULLS Wrestler
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35343 WHITE ZOMBIE Horn Devil/666
22610 WHITE ZOMBIE Axl Creeper
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richie sambora

feel the story a little bit more. It's a bit of a cinematic approach. I like to consider it almost like a sound painting. There's a song called "Falling from Graceland," which is *not* about Elvis—it's about falling from grace, which everybody does at some time or another. We did a band version that was cool, but I wanted to do a version that was a bit more artistic and had more of a spiritual vibe. I asked myself, "How does that make you feel?" I saw this point where you hit the bottom and you're very small and alone. That was the sound I was looking for. I decided to use sounds instead of drums. Then we added a

[Hammond] B-3. We turned the song upside down. When everybody heard it, they went, "Whoa! You really hit it!" If you're a session guy, you've got to challenge an artist to do something, or else they'll just do what they know and the record will sound like every other record.

MAX: It's easy to make a record that sounds good, but it's not easy to write good songs.

SAMBORA: If you're a musician and you don't have a good melody to arrange your parts around, then you don't know where to start. If you listen to a good song, it will tell you what to do. You can't play "Bridge Over Troubled Water" with 15 Marshalls blazing away. It might be cool, but if you have Paul

Simon singing, it's not going to be the right thing to do.

We jammed a lot while we were recording, just to get a feel happening. There may be a couple mistakes in there, but I wanted to leave them. Those mistakes were the spirit of that particular time. Sometimes you get it, and sometimes you don't. But if you get it, you've got to leave it. A good guitar player, a good record maker or a good musician listens as hard as he plays. The key to making good music is communication. It's an egoless effort. It may be my solo album, but I am supported by great musicianship. It was great to blend in and be a part of things.

I believe in haphazard reciprocity, myself. You'd better be happy and proud of what you're doing. That's why it's amazing that some bands can stay together for so long and keep on making good music. When I go back to some of my old songs, I feel foolish. It's like it's not me any more. It's like being 35 years old and acting like you're 12 again.

MAX: You've been with Bon Jovi for more than 15 years. That's a lot of growing.

SAMBORA: We're an old-time rock-and-roll band. We're basically a bar band. You come see us live, you'll have a good time no matter what you think of our records. Our band jams a lot more live than we do on the records we make. When you're up on stage, you're playing for people. A lot of artists get really inside themselves, but you've got to communicate and share a feeling with somebody.

When I was younger and playing with Bon Jovi, no matter what song I was playing, I would always step up and make these faces while I was playing guitar. People would go, "Man, you look really ugly when you make those faces." I couldn't help it. It was the extension of the note going through my hand to my brains to my soul. I'd lose myself in the moment. Going inside is a big part of being a guitar player. You've got to get new grooves in your soul and dig deeper each time.

MAX: You've sustained a lot of criticism just because Bon Jovi has had a lot of hits. How do you feel about that?

SAMBORA: It pisses me off that some people look down on musicians, because it is a very noble profession. It makes people happy. You can be dead, but your music can make people happy for years and years. People are still growing because of the advances that Jimi Hendrix made. I've been fortunate enough to play with Eric Clapton a bunch of times, Buddy Guy, John Lee Hooker, Elton John, Willie Nelson, B.B. King, Bob Dylan, Paul Rodgers—the list goes on and on. It's been an enlightening experience. If you keep your scope open instead of narrow, you'll have a great time and learn a lot. You have to pay homage to people that blazed the path before you. Just by passing it on, you're keeping it going. That's what good musicians do. We're pushing the big ball a little further.

FERNANDES
GUITARS

"My NATIVE habitat"
John Feldmann
GOLDFINGER

NATIVE Standard

NATIVE Custom

photo: Lisa Johnson

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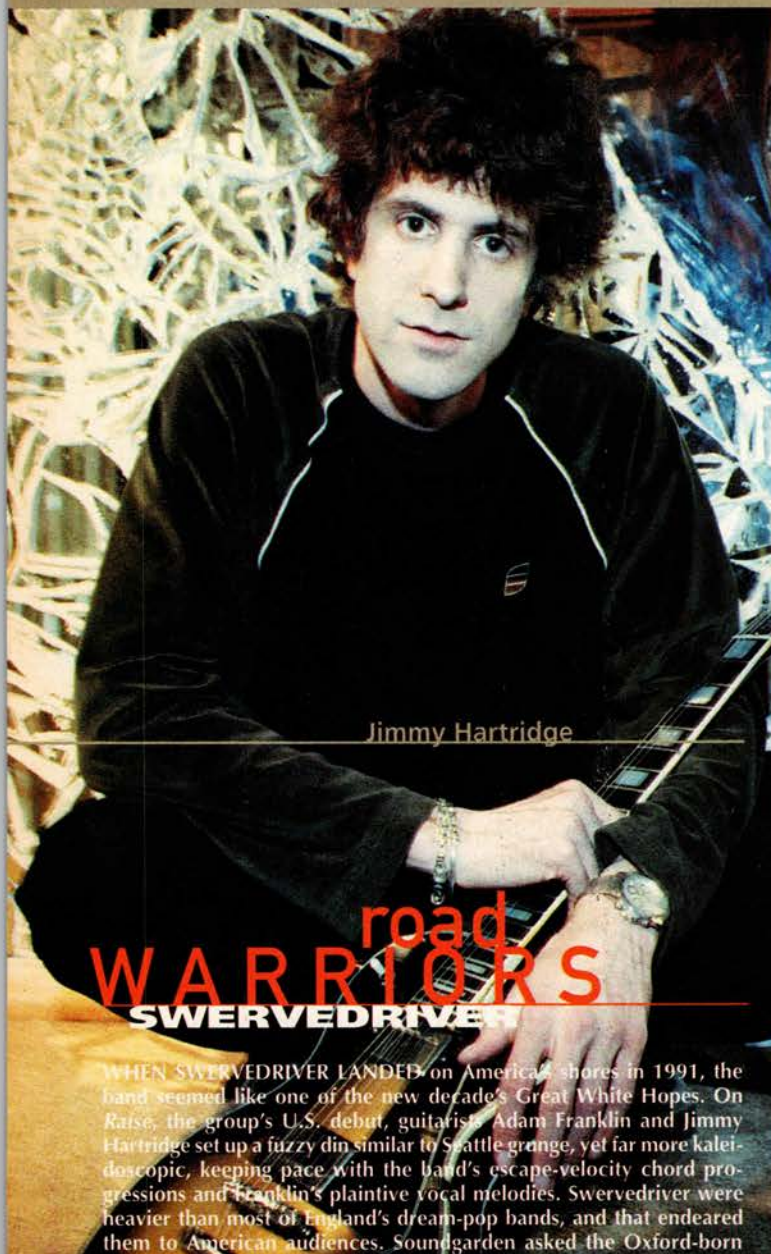
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FUTURE SHOCKERS



Jimmy Hartridge

road WARRIORS SWERVEDRIVER

WHEN SWERVEDRIVER LANDED on America's shores in 1991, the band seemed like one of the new decade's Great White Hopes. On *Raise*, the group's U.S. debut, guitarist Adam Franklin and Jimmy Hartridge set up a fuzzy din similar to Seattle grunge, yet far more kaleidoscopic, keeping pace with the band's escape-velocity chord progressions and Franklin's plaintive vocal melodies. Swervedriver were heavier than most of England's dream-pop bands, and that endeared them to American audiences. Soundgarden asked the Oxford-born group to tour with them. So did the Smashing Pumpkins.

"It was all looking good for a while," says Franklin. "And then the shit really hit the fan."

On the heels of Swervedriver's U.S. tour, drummer Graham Bonner abruptly quit the group, followed by bassist Adrian Vines. (The two were subsequently replaced by drummer Jez and bassist Stephen George.) New setbacks followed when A&M Records, the group's U.S. label, dropped the band just after the release of the group's second album, 1993's *Mezcal Head*. Swervedriver's third album, *Ejector Seat Reservation*, never came out in the States, and they were dropped from their U.K. label, Creation, shortly after the disc's release, leaving them unable to tour anywhere but in Australia. To cap it off, a potential pact with Geffen Worldwide went south.

Did Swervedriver ever think of packing it in? "Only for about an hour, really," laughs Franklin. "After the Geffen deal fell through, we had a meeting and said, 'What's the point?' But it's like unfinished business for us. It strengthens your resolve in the end. You just say, 'These fuckers. We'll show 'em.'"

And so they have. Swervedriver's latest album, *99th Dream* (on indie label Zero Hour), is a gloriously trippy opus, with warbling wah shimmers and pinging aquatic guitar textures that set the scene for Franklin's stream-of-consciousness lyrics and expansive chord changes. Along with the group's upcoming U.S. tour—its first since '93—*99th Dream* could very likely re-establish Swervedriver as one of the coolest guitar bands of the Nineties. Barring any further mishaps.

—Alan di Perna



Adam Franklin

Melanie Cox



Will Copley & Clive Powell

warm & FUZZY

FRETBLANKET

IT'S REFRESHING TO hear a young British band whose members don't necessarily believe they are God's gift to mortals. While groups like Oasis and Blur carry on about which one of them is superior to the Rolling Stones, Fretblanket, a quartet from Stourbridge, England, keeps its feet planted firmly on the ground.

"Stourbridge is a no-B.S. kind of town," explains Clive Powell, Fretblanket's lead guitarist and principal songwriter. "You can't get away with acting like a rock star around here. So I'm pretty normal for an awful lot of the time. And then, every once in a while, I go to New York and put on the finest pair of trousers you've ever seen."

Powell formed Fretblanket with singer/guitarist Will Copley, bassist Dave Allsopp and drummer Matt Carey when all were just 13 and 14. *Junkfuel*, their Polydor debut, was released in 1994 when Powell was 19. Four years later, Fretblanket have released *Home Truths from Abroad*, a more focused and consistent (read: "mature") effort than its predecessor, and one that finds the band marrying eminently hummable melodies to daring dual-

guitar textures, with the unbridled exuberance one would expect from musicians a little over two decades old.

In contrast to Fretblanket's self-deprecating image, Powell can't help but be proud of the record. "On *Junkfuel*, we were a little scared to let the songs speak for themselves. We tended to cover them up with guitar mayhem. But on *Home Truths*, we were able to let things happen. Like the song 'Killer in a Former Life': it's a bare, acoustic track, which I think suggests that we have confidence in the tune."

Equally confident is *Home Truths*' lead-off track (and first single), "Into the Ocean," a bouncy and buzzing track that highlights the bold interplay between Powell's Gibson ES-335 and Copley's Fender Telecaster. "I play the guitar in a very aggressive way," says Powell. "That's pretty much the only thing that can be said about my playing"—he chuckles—"because the rest of it kind of sucks."

Which of course isn't true. But it sure is nice to hear him say so.

—Dan Johnson

FUTURE SHOCKERS



Trey Azagthoth

devine POWER

MORBID ANGEL

"MORBID ANGEL'S PURPOSE is to celebrate and worship our gods, the most ancient of the deities, the living continuum. . . ." Morbid Angel guitarist Trey Azagthoth has the talk down to a tee. But he knows that, even in these twisted times, being the chosen messengers of ancient lords isn't enough to make your mark: it helps if you can deliver the goods.

Which is just what Morbid Angel does with *Formulas Fatal to the Flesh* (Earache), the Florida death-metal trio's latest album and probably the best effort of its 14-year career.

It might have turned out otherwise. Last year, after the departure of vocalist/bassist David Vincent, even Morbid Angel's most fervid fans were speculating that the group might plunge back into the abyss of obscurity. What saved them was the induction of Steve Tucker (formerly of Ceremony, the Cincinnati-based band that later became Interneccine) and the addition of his growl to the band's bestial mix.

For his part, Azagthoth attributes the band's renewed brutality to its work in the studio: "We went in with the idea of playing live as opposed to [the album] being produced and controlled. David [Vincent] always wanted everything to be clean and was into total separation. On this one we used ambient room mics for the guitars and threw out the metronome."

That's about as technical as Azagthoth is willing to get; for him, producing a juggernaut of sound is purely a spiritual discipline. "I focus on letting the magic of the ancients flow through me, and my rhythms are not easily put into the scheme of what is correct music theory. I don't even think of those limitations. I am just playing with feeling. I do my best to come from a place that is not of this earth."

This modern magi pauses for a moment and then, as if casting a curse on the unenlightened, defiantly concludes, "If that sounds too extreme, well, I play death metal and I am extreme."

—David Grad

Michael Haynes

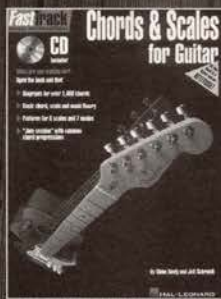
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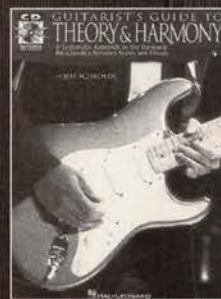
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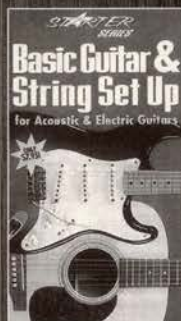


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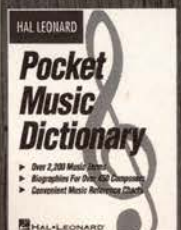
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IN DEEP WITH ANDY ALEDORT

HELL OF A SKANK

A private lesson with Nate Albert, the mighty axeman of the Mighty Mighty Bosstones.

"IT WAS WEIRD. We were in this bar in San Francisco called Bottom of the Hill, seeing some local band. Suddenly, in walks the Specials! When we saw Roddy Radiation, we were like, 'Whoa!'" Mighty Mighty Bosstones guitarist Nate Albert can't hide his unabashed adulation for the kings of British punk-ska, the Specials. "We hung out with them for quite a while...it turned out to be a crazy night!"

It's been a long time coming for Albert and his cohorts in the Mighty Mighty Bosstones. More than a decade ago, way back when Albert was just a teenager with nothing but a skanky mind, the band garnered a bit of attention in what were then the nascent stages of the mid-Nineties punk-ska/ska-core explosion. Long before No Doubt and Goldfinger were tearing up the charts, the Bosstones were tearing up the U.S. Along with fellow ska devotees like Bim Skala Bim, Let's Go Bowling and Ska'd For Life, MMB brought the sweet sounds of ska-inflected rock to the ears of many. On the heels of their appearance in the 1995 hit movie *Clueless* and the success of their latest album, 1997's *Let's Face It*, the band is now enjoying a heavy dose of major success.

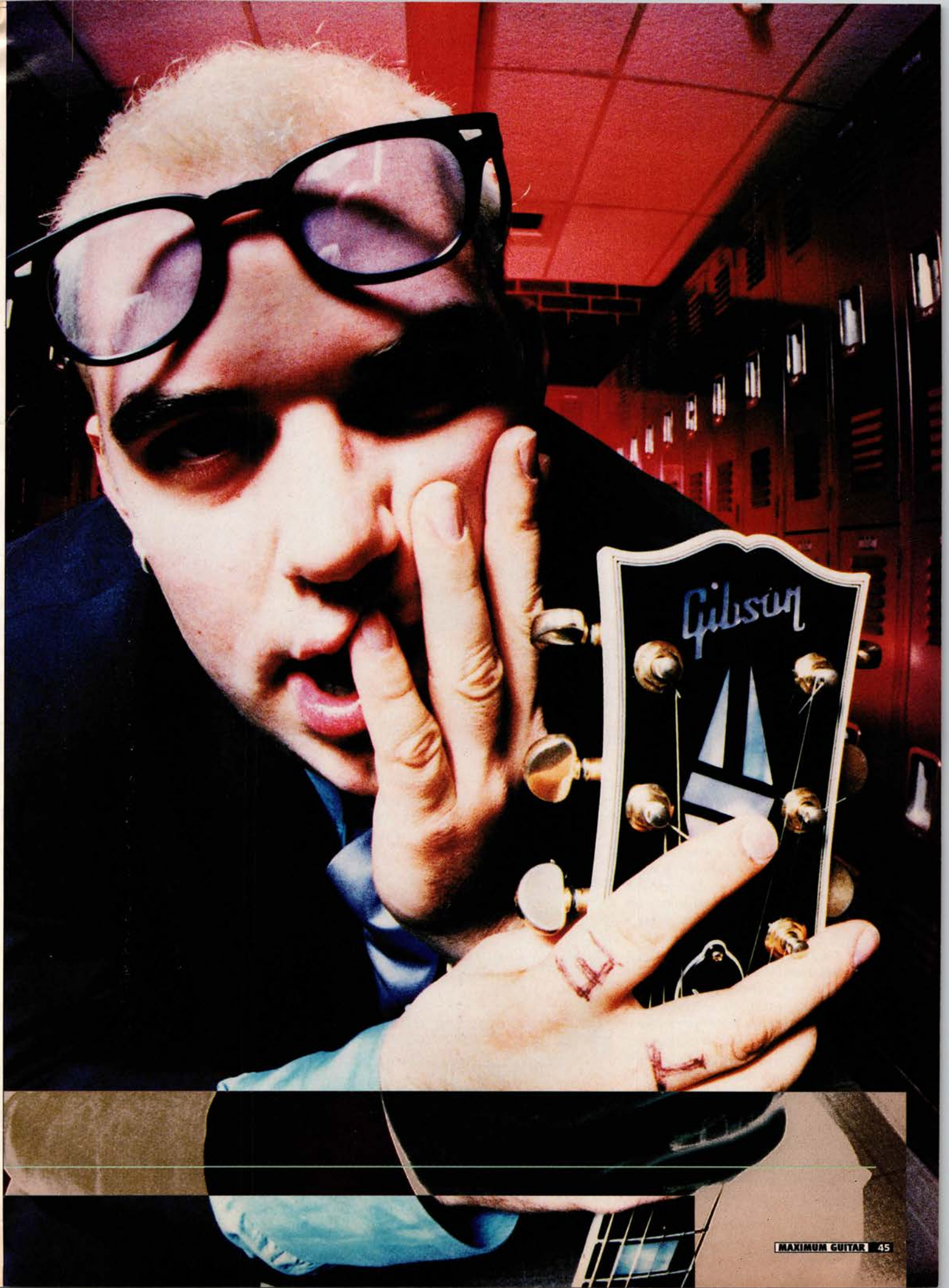
The Bosstones are actually the product of Albert's first band, formed when he and bassist Joe Gittleman began playing together in elementary school. Says Nate, "One of our very first compositions, '(I Don't Wanna Lose My) Wallet,' which we wrote even before Dicky [Barrett, vocalist] joined the band, wound up on a ska compilation called *Mashin' Up the Nation*, which came out in the late Eighties.

"The band formed when I was only 12, back in '83, but we broke up in '86. In 1990, there was some excitement in England over the tunes that appeared on *Mashin' Up the Nation*, so we decided to get back together. At the time, Joe was in a band called Gang Green, Dicky was in art school and everyone else was spread all over the country. We got back together and played some shows with Bad Manners and then recorded *Devil's Night Out*. I wrote almost all of those songs when I was 13. We had no idea if anything would happen with the band, but we did know that we had a great time playing together."

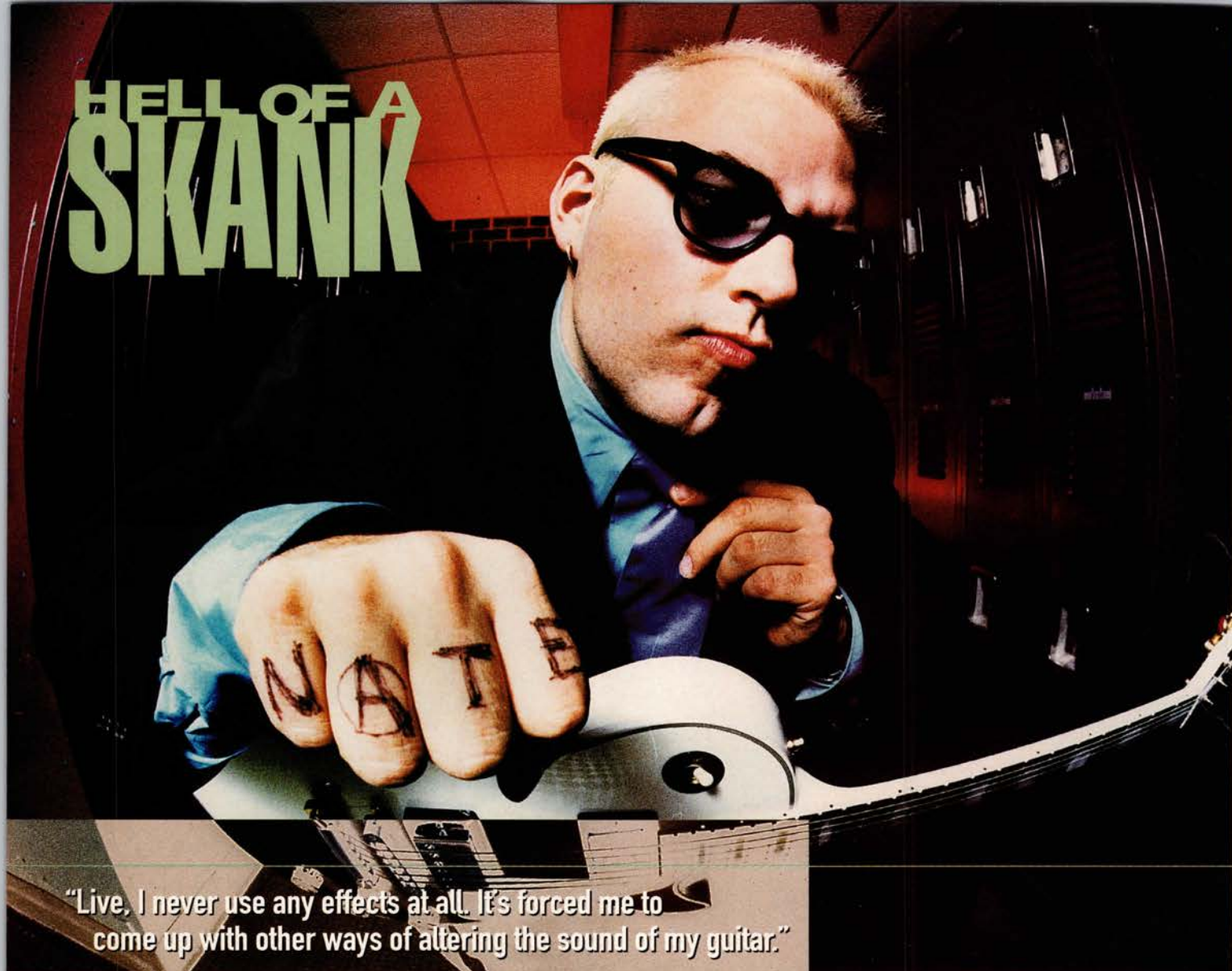


BJ Papas/Retna

photography by bj papas



HELL OF A SKANK



"Live, I never use any effects at all. It's forced me to come up with other ways of altering the sound of my guitar."

When Albert writes tunes for the band, he often writes all of the music as well as the arrangements. He explains, "Joe and I were always more dedicated to songwriting than sitting around and shredding on our instruments. On 'Royal Oil,' which is on the new record [*Let's Face It*], the guitar is totally minimal, but it was great to write out the horn parts and the bass line and create an arrangement that puts the melodies somewhere other than the guitar." In addition to "Royal Oil," Albert's songwriting contributions to *Let's Face It* include "That Bug Bit Me," "Numbered Days" and the title track.

The first hit song from *Let's Face It* is "The Impression That I Get" (transcribed in its entirety in the October '97 issue of *Guitar World*). The guitar part heard on the intro utilizes a standard ska rhythm pattern, in which each upbeat is accentuated. **FIGURE 1A** illustrates this pattern (labeled "basic ska rhythm #1"), using an equally typical E-major-triad chord voicing, with "strum directives" indicated directly above the staff. Notice that all the eighth-note upbeats (the "Ans," as indicated between the staff and tablature systems) are strummed using upstrokes, and the down-

beats ("2" and "4") are strummed using downstrokes. All of the downstrokes are performed on muted strings (fret-hand muting indicated by x's in the staff and tablature), which heightens the percussive nature of this rhythm pattern. Notice, too, that all of the chordal accents that

FIG. 1

a) basic ska rhythm #1 V = upstroke □ = downstroke
Fast ♩ = 144

count: 1 2 3 4 An (1) An (2) An (3) An (4) An (1) An (2) An (3) An (4) An etc.

b) same strum pattern w/typical I-V-IV-V chord progression

fall on the upbeat of 2 and the upbeat of 4 are sustained into the next downbeat. Practice this rhythm pattern slowly at first, and gradually increase the tempo to quarter note=144.

FIGURE 1B illustrates this same rhythm pattern as applied to a typical ska chord progression, utilizing the I, IV and V chords in the key of E major (E, A and B, respectively). Follow the strum directives exactly, and be sure to switch chord voicings as smoothly as possible. Again, start off slowly and increase the tempo only when you feel comfortable doing so.

Now let's look at an example of how Albert uses this type of rhythm pattern. **FIGURE 2** illustrates the four-bar intro to "The Impression That I Get," which is played twice. The tempo here is very fast, clocking in at quarter note=180. "I use mostly triads for this part," he explains, "with chord voicings built from either three or four notes."

FIGURE 3 illustrates another standard ska rhythm pattern (labeled "basic ska rhythm #2") that Albert uses. This one is made up entirely of *staccato* upbeat accents, which means that none of the chordal accents are sustained into the following downbeat, as in **FIGURES 1A** and **1B**. All of these chordal accents are sounded with upstrokes. Practice this figure slowly at first, making sure to sound each chord voicing clearly, and then gradually increase the tempo once you've gotten the hang of it.

FIGURE 4A illustrates the rhythm pattern of the verse. This figure is based on a slightly different chord progression from that heard during the intro. There is also another twist thrown in: the second time the four-bar figure is played, Albert uses an alternate voicing of the A chord in the last bar (across the last two beats of the second ending), sounding the open high E string to double the fifth, E, instead of the root, A.

Four bars preceding the chorus (:33), the guitar part becomes more aggressive and is played with a distorted tone. This figure is shown in **FIGURE 4B**. By including the open B and high E strings with both the fretted F# and A5 chords, Albert creates rich, super twangy F#sus4 and Asus2 voicings.

The song's chorus features two distinct rhythm parts, as one guitar pounds out steady eighth notes while a second guitar adds chordal arpeggiations. **FIGURE 4C** illustrates the guitar that supplies the steady eighths. Nate points out, "For all of these chords, even though I fret across all of the strings, I really lay heavy into the bottom three when strumming." In bars 5 and 6, he supplies a very unusual G#m voicing, which includes the fourth, C#, as well as the top two open strings for that extra twang. "For this chord, I barre my ring finger across the A and D strings at the 6th fret and get a little of the fretted C# in there, too. The open top two strings add a nice vibe to the chord, and these two open strings are also used in the next chord, Aadd2."

As mentioned, a second rhythm guitar adds chordal arpeggiations, utilizing what are essentially the same chord voicings. "This arpeggiated part actually mimics the rhythm of the vocal phrase," Albert explains. "When we perform this song live, I like to mix the two parts together: on the downbeat of 'one' in every other bar, I strum the chord, followed by an arpeggiation of the same chord, which carries through the end of that bar and into the next one."

Another rhythm guitar technique favored by Albert is one in which all of the chord voicings are arpeggiated in a repeated pattern. This picking pattern is used in conjunction with heavy palm muting, which

FIG. 2 "The Impression That I Get" Intro

FIG. 3 basic ska rhythm #2: staccato eighth-note upbeats

FIG. 4 "The Impression That I Get"



"There are some bands that are bringing that 'ska' flavor into their music just to be accessible, and that's disturbing."

yields a hard, percussive, driving effect. **FIGURES 5A** and **5B** illustrate two different examples of this technique: **FIGURE 5A** has one chord change per bar; **FIGURE 5B** has two chord changes per bar. Notice that the palm mute is lifted for the notes which fall on beats 2 and 4 of each bar; these are the same beats on which the snare drum hits fall.

In writing all of the parts for the songs he contributes to the band, Albert often takes advantage of his ability to read and write music. "After we broke up in '86, I studied music at Hampshire College, and I was lucky enough to have [legendary jazz saxophonist] Yusef Lateef as my jazz teacher. All of us stu-

dents would have to take turns soloing over jazz vamps. It was pretty nerve-wracking! Then Yusef would solo, and it was the loudest, most beautiful thing imaginable. Studying with him was an invaluable experience."

Another big Bosstones tune is "Hell of a Hat," from the band's 1994 release, *Question the Answers*. The tune kicks off in mega-punked-out glory, as Albert slams power chords through the intro, as depicted in **FIGURE 6A**. Of particular interest is the subtle, effective move in bar 1, on beat 4, where Albert switches from a G/B chord to C5. He frets the G/B chord with his index finger and pinkie, then slides the index finger up one fret and barres the pinkie across the D and G strings at the 5th fret to sound the C5 chord.

In bar 4, Albert adds a low B (6th string/7th fret) to an already-fretted D#5 chord; this yields the odd-sounding D#5/B, which can also be analyzed as Bmaj7. Albert repeats the first two bars of this four-bar figure, then plays a Bsus4 chord, using the top two open strings to create a rich, knife-edged voicing. Let all notes ring freely as you strum this chord.

The heavy part of the intro culminates with a bold single-note figure, illustrated in **FIGURE 6B**. The last note of this figure is sustained until the song shifts into a half-time feel; this feel is carried through to the verse section.

On the song's verse, Albert plays the rhythm guitar in a funky reggae style (see **FIGURE 6C**), using a clean tone. On the downbeats of beats 2 and 4, he throws in muted-string 16th-note accents, which are played with a "triplet feel" (see the tempo indication). He fingers the Bm7 and Am7 chords by barring the D, G and B strings with his ring finger, while fretting the 6th-string root notes with his middle finger.

When Albert hits the Em7 chord in bar 2, bassist Joe Gittleman plays a low G note; notice that the top three notes of the Em7 chord—B, D and G—are the same notes that comprise a G major triad. The presence of the low G bass note causes the Em7 chord to sound more like a Gmaj6 (G B D E), with the sixth, E, as the lowest note; however, Albert prefers to think of it as an Em7 chord (E G B D) with the minor third, G, played by the bass. Under the subsequent D chord, Joe plays a low F#, which is the major third of D (D F# A). So, as the chord progression is Bm7-Am7-Em7-D, the bass simply descends steadily down the E string, B-A-G-F#, substituting thirds for root notes to create a cool-sounding line.

At the end of this figure, Albert uses an approach similar to the one he took in the intro to "The Impression That I Get," by tossing in an alternate chord voicing (illustrated on the upbeat of beat 4 in **FIGURE 6D**). Nate comments, "Sometimes I like to switch the voicing for the D chord by fretting the

FIG. 5 arpeggiating the chord

a) one chord per bar

E B C#m A

b) two chords per bar

E B C#m A

pinkie on the high E string instead of on the B string." The chord voicing played on the last 16th note can also be analyzed as Bm7, which is the *relative minor seventh* of D major.

"Someday I Suppose," from the Bosstones' 1993 release *Don't Know How to Party* (and also featured in *Clueless*), begins with an unusual technique. "I begin by fretting an E octave, with my index finger on the 12th fret of the low E string and my ring finger on the 14th fret of the D string," Nate explains. "With the volume down, I strum the octave and then slowly bring up the volume while shaking the two notes."

For the next single-note bit, Albert cops a bit of the Roddy Radiation guitar vibe in the way he plays his trebled-out, hyper-distorted melody. **FIGURE 7** illustrates what Albert plays here. This figure is based on the E-major scale (E F# G# A B C# D#) and ends with an A5 chord pounded out in a syncopated rhythm.

During the verse sections of this tune, Albert utilizes another standard ska rhythm pattern, one which balances muted-string accents against staccato chordal hits. **FIGURE 8** illustrates this rhythm pattern (labeled "basic ska rhythm #3"). This pattern uses muted 16th-note "scratch" strums on the downbeats and accented chords on the upbeats of each bar. This type of strumming pattern simulates the use of a slap-back delay effect.

Another great ska rhythm guitar technique employed by Albert involves adding syncopated chordal arpeggiations that fall "in the cracks," between the syncopations performed by the other instruments in the arrangement. **FIGURE 9** illustrates this technique as applied to a diatonic chord progression in the key of E.

In terms of equipment, Albert currently plays a 1997 Les Paul Custom. "I love 'em when they're fresh out of the factory," he explains. "The quality control at Gibson is really rad." He achieves a mix of clean and dirty sounds from two rigs that he's labeled "Good" and "Evil." The former consists of a 1997 100-watt Mesa DC-10 head and an "oversized" Marshall 4x12 cabinet fitted with 90-watt Celestion speakers. The latter is a 1977 100-watt Marshall JMP head with a 4x12 Marshall cabinet using 30-watt Celestions.

For "Royal Oil," the band's latest single, Albert busted out some vintage effects units. "On the intro, I used an old Echoplex, which really sounded great. The second guitar is played through a wah-wah, which follows the old Peter Tosh style of rhythm guitar." Following this intro figure, the song settles into a mid-tempo ska groove, utilizing the same "all eighth-note upbeats" rhythm pattern heard on the verses of "The Impression That I Get." **FIGURE 10** illustrates this ska rhythm-guitar figure. Again, notice how he employs upbeat strums with rests on the downbeats.

Though Albert uses effects pedals on the Bosstones' records, he proudly points out, "Live, I never use any effects at all—I always plug straight in. This has forced me to come up with other ways of altering the sound of my guitar, so I'm always screwing with my volume knobs. I also do a lot of pickup switch-

ing: for all the metal stuff, I always use the bridge pickup; for all the clean, 'ska' rhythm stuff, I use the neck pickup.

"To emulate the sound of the Echoplex in 'Royal Oil,' I turn the volume up full on the bridge pickup and turn the volume off on the neck pickup. Then, I strum the chord and, in rhythm, switch back and forth between the 'on' pickup and the 'off' pickup. This technique is very effective. It's a great way to cheat!"

In our last example, a clever variation on the "all eighth-note upbeats" pattern is created by adding slides between the chords,

FIG. 6 "Hell of a Hat"

a) Intro
♩ = 224 E G/B C5 D5 D#5 D#5/B E5
w/mega-distortion

b) intro (0:17-0:19)
B(sus4) E5 N.C.

c) verse half time
triplet feel (♩ = 112) Bm7 Am7 Em7 D D

d) alternate voicing for D chord

FIG. 7 "Someday I Suppose" single-note melody

1. (E)

2. A5

full

FIG. 8 "Someday I Suppose" (basic ska rhythm #3)

Half-time ♩ = 84
E B A G#m A



along with muted-string accents. **FIGURE 11** illustrates a rhythm guitar pattern along these lines. This type of rhythm pattern is reminiscent of the old J. Geils reggae-inflected hit, "Give It to Me."

Since the release of *Let's Face It* in early 1997, the Bosstones have returned to the studio to record a tune for a forthcoming Clash tribute album. "We cut 'Rudy Can't Fail,' with John Doe, from the band X, producing," says Albert. "Some of the other bands involved were Rancid and Stone Temple Pilots, but I don't know when that thing is coming out." And don't forget that the Bosstones participated in the 1993 Kiss tribute, *Kiss My Ass*. "Everyone wanted to do 'Detroit Rock City,'" Nate recalls, "but we got in there first and beat everybody to it!"

With the perspective of someone who's been cranking out punked-up ska for so long, how does Albert view this recent musical revolution? "It's strange, because I've always felt connected to it, but not completely. A lot of our songs have a lot of metal and a lot of punk rock in them. We're nothing like a pure ska band. When punk broke big in the Nineties with Green Day and Rancid, we felt a part of that, too."

"There are a lot of bands that have been around a long time, like No Doubt and the Toasters, that toured the country in vans nonstop and have finally gotten the recognition they deserve. But there are some bands that are bringing that 'ska' flavor into their music just to be accessible, and that's disturbing."

"I love it when a musician or a band reflects something that is unique about them; it creates some sort of intimacy on a mass level. In Boston, that's the way we felt about Madness, the Specials and the English Beat when we first heard them. I saw Bad Brains a load of times before *I Against I* [1982] came out. We grew up with those bands, and, by osmosis, elements of their music ended up being a part of our sound. But it bugs me when people are more wrapped up in being rock stars than just being

musicians, and they jump on any bandwagon that comes along. I guess that's just a natural outgrowth of what happens, though. We're very happy so many people are digging this kind of music right now."



THE IMPRESSION THAT I GET

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ROYAL OIL

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HELL OF A HAT

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SOMEDAY I SUPPOSE

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FIG. 9 arpeggiation

♩ = 84

E B G#m A

let ring... let ring... let ring... let ring...

D C#m Bm D C#m E

7 7 5 5 3 3 3 3 7 7 5 5 0 0 0 0
7 7 5 5 4 4 4 4 7 7 5 5 0 0 0 0
5 5 4 4 2 2 2 2 5 5 4 4 7 7 7 7

FIG. 10 "Royal Oil"

♩ = 132

A Bm (play 3 times)

5 5 5 5 7 7 7 7
5 5 5 5 7 7 7 7
7 7 7 7 9 9 9 9

FIG. 11

♩ = 132

B C#m D#m

7 7 7 7 7 7 7 7 7 7 7 7 11 11
7 7 7 7 7 7 7 7 7 7 7 7 11 11
9 9 9 9 9 9 9 9 9 9 9 9 11 11

51

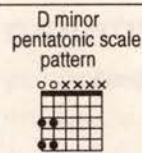
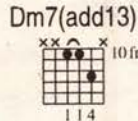
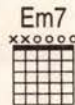
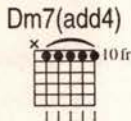
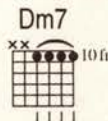
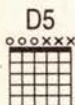
THE GHOST OF TOM JOAD RAGE AGAINST THE MACHINE

By BRUCE SPRINGSTEEN

Guitar Transcription by Matthew Scharfglass

As heard on Rage Against The Machine's Epic recording THE GHOST OF TOM JOAD

All Gtrs. in Drop D Tuning (low to high: D A D G B E)



Free Time

A Intro

Moderately Slow Heavy Rock ♩ = 71

N.C. (D minor pentatonic riff)

0:00 - 0:20 w/delay effects

(Strum muted strings in quick bursts while sliding fretting hand up and down the neck.)

Gtr. 1 (elec. w/ heavy dist.) *pp* (delay off) *ff* volume swell

D5 fdbk. (8va)

(0:22)

Gtrs. 1 and 2 (elec. w/ heavy dist.)

TAB

2

pitch: A

P.M.-----

4

D5

P.M.-----

B Verses

1. Man walks along a railroad track
prayer book out of a sleeping bag
you're seein' a cop beatin' a guy

He's going some place and there's no turning back
The preacher lights up a bud and takes a drag
Wherever a hungry newborn baby cries

N.C. (D minor pentatonic riff)

7

Gtr. 1 P.M.----- P.M.----- P.M.-----

The highway patrol chopper comin' up over the ridge
 He's waiting for the time when the last shall be first and the first shall be last
 Wherever there's a fight against the blood and hatred in the air

Man
 In a

10

(3rd time) To Coda ⊕
 (skip ahead to meas. 38)

sleeps by a campfire under the bridge
 cardboard box sleeping underpass
 Look for me Ma I'll be there

The shelter line stretchin' around the corner
 With a one way ticket to the promised land

13

16

With a Welcome to the New World Order
 hole in your belly and a gun in your hand

Families

sleepin' in their cars out in the Southwest
 Lookin' for a pillow of solid rock

No job no home no peace no rest
 Bathin' in the city's aqueduct

19

Gtr.2 plays Fill 1

* play notes in parentheses first time only

Fill 1

Gtr. 2

TAB

Fill 2

Gtr. 2

TAB

THE GHOST OF TOM JOAD RAGE AGAINST THE MACHINE

No rest

Rock

C

22 Gtr.2 plays Fill 2

D

The highway is alive tonight nobody's
The highway is alive tonight nobody's

25

D5

foolin' nobody as to where it goes I'm sittin' down here in the campfire light
foolin' nobody as to where it goes I'm sittin' down here in the campfire light

searching for the ghost of Tom Joad
with the ghost of old Tom Joad

28

Dm7 N.C.

Dm7

N.C.

Dm7(add4)

N.C.

(skip to meas. 35 second time)

31

Gtr. 1 plays Fill 3 second time

Gtr. 1 only

Gtr. 1 only

Gtr. 1 only

* echo repeats

Fill 3

Dm7(add4)

N.C.

Dm7(add4)

N.C.

Dm7(add4)

N.C.

* echo repeats

THE GHOST OF TOM JOAD RAGE AGAINST THE MACHINE

You'll see me You'll see me You'll see me You'll see me

Rock

42

P.M.

45

P.M.

P.M.

P.M.

48

Oh

The highway is alive tonight nobody's foolin' nobody as to where it goes I'm

D5

P.M.

51

sittin' down here in the campfire light

with the ghost of Tom Joad

Dm7(add13)

ff

Gtr.1

w/ echo repeats

Gtr.2

THE GHOST OF TOM JOAD RAGE AGAINST THE MACHINE

By BRUCE SPRINGSTEEN

Bass Transcription by Matthew Scharfglass

As heard on Rage Against The Machine's Epic recording THE GHOST OF TOM JOAD

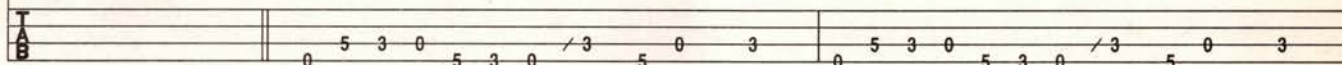
Drop D tuning (low to high: D A D G)

A Intro
Free Time (0:23) Moderately Slow Heavy Rock ♩ = 71

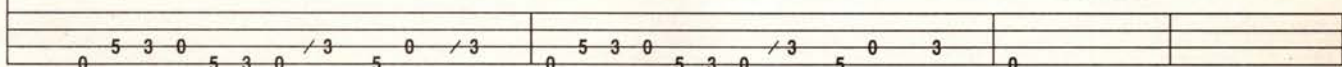
0:00 0:22 delay effects
1 N.C.(D minor pentatonic riff)



Elec. Bass w/ pick & dist.



3



B Verses

1. Man walks along...
2. prayer book out of...
3. you're seein' a cop...

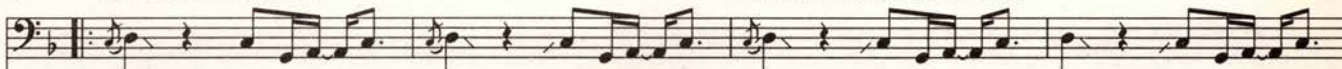
N.C.(D minor pentatonic riff)

Play Fill 1 2nd time

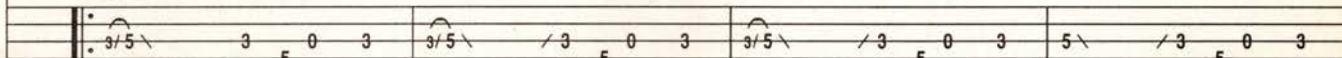
7

Play Fill 3 seven times, 3rd time

Play Fill 2 seven times simile, second time



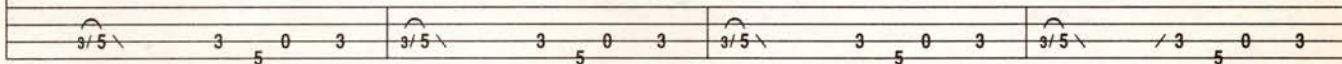
* w/ octave divider



* doubles pitch one octave lower

(3rd time) To Coda ⊕

11

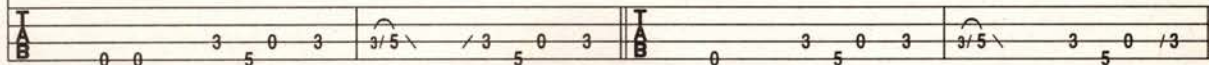


Fill 1

Fill 2



w/ octave divider



THE GHOST OF TOM JOAD RAGE AGAINST THE MACHINE

15

19

C

23

D

26

(2nd time) D.S. at Coda

2. Man pulls his
3. Now Tom sad Ma wherever

31

Dm7

N.C.

Dm7

N.C.

Dm7(4)

N.C.

*Play note in parentheses 1st time only.

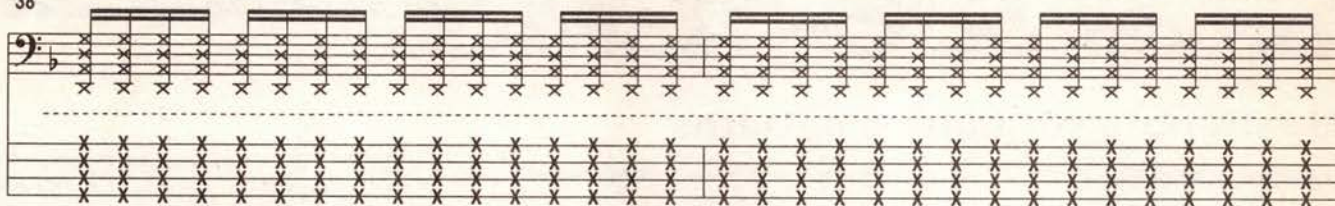
Coda

= downstroke

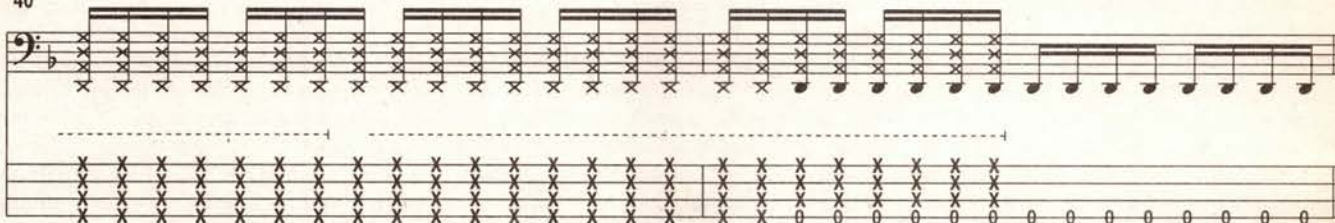
N.C.

35

38



40



E Out-chorus

...you'll see me...

42 N.C.(D minor pentatonic riff)



45



48



THE STEADY-EIGHTH-NOTE rhythm has been the cornerstone of rock guitar since the halcyon days of Chuck Berry. It's appeared in the classic works of the Beatles, the Stones, and the Who, showing up throughout the years in the music of Led Zeppelin, Van Halen, Nirvana and Alice in Chains. Today, a whole new generation of up-and-coming bands, including Cornershop, continues to appropriate this rhythm as their own.

Time Rock and Roll" and Rod Stewart's "Hot Legs." Notice that moving from the fifth (E) to the sixth (F#) on beats 2 and 4 helps to emphasize the song's backbeat and creates a stronger groove.

On "Brimful of Asha," Cornershop guitarist Tjinder Singh employs the other common strumming technique—often referred to as *pendulum strumming*. It's called that because the right (picking) hand constantly moves back and forth (like a pendulum) while strumming, so that any chord falling on a downbeat is strummed with a downstroke and any chord falling on an eighth-note upbeat is strummed with an upstroke.

but don't let that throw you: just remember to keep the "pendulum" going in time with the eighth-note pulse—even during the rests—regardless of whether you're actually strumming the strings or not. Once you get the hang of this technique, playing in time becomes almost effortless since your right hand will be moving like a metronome.

During the choruses, Singh opens up the groove by adding muted chord accents, rests and ties to the rhythm part. These rhythmic touches help to emphasize the eighth-note upbeats, which in turn propels the chorus even further. Don't let all these rhythmic accents intimidate you—they shouldn't change your approach to pendulum strumming. For the tied chords, simply let the strings ring as your right hand passes over them. To silence the strings during the rest on beats 2 and the "and" of 4 in **FIGURE 3**, mute them by momentarily loosening your left hand's grip on the string, while simultaneously picking the strings with your right hand.

—Askold Buk

□ = downstroke
 A5 A6 A5 A6 A5 A6 A5 A6 A5

strum: □ □ □ □ simile

TAB

7 7 9 7 7 7 9 7 7 7 9 7 7 7 9 7

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

FIG. 2

FIG. 3

[illegible]

* mute strings w/fretting hand while strumming.

BRIMFUL OF ASHA CORNERSHOP

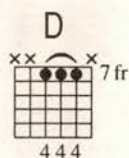
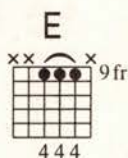
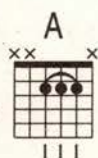
Written by TEJINDER SINGH

Guitar Transcription by Matthew Scharfglass

As heard on Cornershop's Luaka Bop/Warner Bros. recording

WHEN I WAS BORN FOR THE 7TH TIME

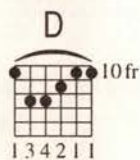
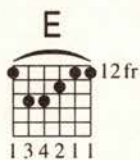
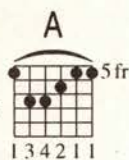
Gtr.1 chord shapes



(open-string passing chords)



Gtr.2 chord shapes



A Intro

Moderate Rock ♩ = 110

(w/ Indian vocal ad lib 1st time)

1 A Rhy. Fig. 1 * (G5) E D (G) A (G) E D (G) 1. There's end Rhy. Fig. 1 (2nd time)

TAB

Riff A (tacet 1st time) end Riff A

TAB

* open-string passing chords (gtr.1 part only)

B 1st, 2nd & 3rd Verses

dancing
dancing
singing

behind movie scenes behind the movie scenes
behind movie scenes behind those movie screens
illuminate the main streets and the cinema aisles

Sadirani
Asha Balzili

5 A G E D G A G E D

Gtr.2 plays Rhy. Fig.2 twice on 2nd and 3rd verses

TAB

BRIMFUL OF ASHA CORNERSHOP

She's the one that keeps the dream alive from the morning past the evening to the end of the life
 She's the one that keeps the dream alive from the morning past the evening to the end of the life
 We don't care about no government warning 'bout the promotion of the simple life and the dams they are building

[illegible]

§ C 1st, 2nd and 3rd Choruses

Brimful of Asha on the forty five Well it's a brimful of Asha on the forty five

[illegible]

Brimful of Asha on the forty five Well it's a brimful of asha on the forty five

17

A (G) E D (G) A (G) E D (G)

Gtr.1 (Gtr.2 repeats Rhy. Fig.2)
Gtr.3 plays Riff A 2nd and 3rd times

(go back to 5)
2. And
3. And
(G)

A (G) E D (G) A (G) E D (G)

Gtr.2 repeats Rhy. Fig.2
Gtr.3 plays Riff A 1st time

21

The musical notation shows two staves. The top staff has a treble clef and a key signature of three sharps (F#, C#, G#). It contains a series of eighth-note patterns across five measures. The bottom staff also has a treble clef and a key signature of three sharps. It contains a similar series of eighth-note patterns across five measures. Above the first measure of the top staff, there are chord symbols: A, (G), E, D, (G), A, (G), E, D, (G). Below the first measure of the bottom staff, there are notes: F#, C#, G#.

D

3. forty five Everybody needs a bosom for a pillow Everybody needs a bosom

25


E D (G) A D (G) A D (G)

Gr.3 plays Riff A twice
Gr.1 and 2

Everybody needs a bosom for a pillow Everybody needs a bosom Everybody needs a bosom for a pillow Everybody needs a bosom Mine's on the

28

forty five

(3rd time) **To Coda** 
(skip ahead to meas. 48)

32

A (G) E D (G) A (G) E D

E Bridge

Mohammed Rafi
Solid state radio

(Forty five)
(Forty five)

Latnmin Geshka
Ferguson mono

(Forty five)
(Forty five)

36 Gtr. 1 only A (G) E D (G) A (G) E D (G)

Mangu Blique

(Forty five)

Jack DuTrenque and the Berlin Boogie The heavy hitters and the chi-chi music

40 A E D A D (G) A (G) D (G)

(2nd time) D.S. S at Coda \oplus
(go back to [C] and take 3rd ending)

All in your radio
Aldo Records

(Forty five)
(Forty five)

Two-in-ones
Trojan Records

(Forty five)
(Forty five)

44 A (G) E D (G) A (G) E D (G)

Gtr. 2 plays Rhy. Fig. 2
Gtr. 3 plays Riff A

\oplus Coda

F 4th Verse

4. Seventy-seven thousand piece orchestra get

48 E D (G) A E D (G)

Everybody needs a bosom for a pillow Mine's on the R.P.M.

51 A (G) E D

G 4th Chorus

Brimful of Asha on the forty five Well it's a brimful of Asha on the forty five

55 A (G) E D (G) A A (G) E D (G)

Gtr. 3 plays Riff A 2nd time

H Outro

Everybody needs a bosom for a pillow Everybody needs a bosom Everybody needs a bosom for a pillow Everybody needs a bosom

59 A D (G) A D (G) A D (G) A D (G)

Gtrs. 1 & 2

Everybody needs a bosom for a pillow Everybody needs a bosom Mine's on the forty five

(repeat and fade)

63 A D (G) A D (G) A (G) E D (G)

Gtr. 3 plays Riff A until fade

USE THE MAN

Open-string drones, stomp boxes, texturing and tension

"'USE THE MAN' was born out of a jam based on a riff that was almost taken out of the song," explains Megadeth axeman Marty Friedman. "I'm referring to the short, open-position riff [FIGURE 1] which functions as a miniature bridge between the first chorus and second verse [1:47-1:54]. It almost sounds like Indians on the warpath or something. The whole song was born out of that. I took the riff home, put chords [FIGURES 2-5] under the riff, which is that E, G, F#, F thing that effectively goes throughout the whole song. Then I decided to take the initial riff away because I thought the chord progression would be a whole lot easier to sing over if it didn't have that melody going through it the entire time. As a result, I was left with a really simple chord progression that lent itself to a vocal line that could move around a bit. Dave [Mustaine] really wanted to have that 'war march' riff [FIGURE 1] in there at least once, though, so we put it between the first chorus and second verse. It took a bit of getting used to, but now that it's done, I really like it there."

As you play through the chords that comprise the song's verse progression (FIGURES 2-5) notice the haunting mood and tonal richness the open low E, high E and B notes add to the chord sequence. As you can see, to create these unusual and exotic chord voicings, Marty simply moved the open E chord shape (FIGURE 2) up the neck and then strummed all six strings so that the open low E, high E and B string notes function as *common tones or drones*. Doing this is a great way of coming up with some colorful and new, easy-to-finger chords. For example, check out the Aadd9/E and Cmaj7/E chords

illustrated in FIGURES 6 and 7. Both sound great and were created by merely moving that open E fingering up the neck to the 5th and 8th positions, respectively. Try moving other open chord shapes you know up the neck, and see what you come up with.

As far as he can recall, Marty used an old Uni-Vibe rotating speaker simulator pedal for the tremolo effect heard on the Gtr.2 part. "There's so much effects and shit going on in that song, I can't be 100 percent certain!" he laughs. "I recorded several versions and Dan [Huff, the co-producer of Cryptic Writings] made the final choice. When we do the song live I use a more modern and sturdy Uni-Vibe [UV-1] pedal, and I actually come pretty close to getting those effects together."

"Use the Man" is liberally peppered with neat guitar fills that add extra depth and interest to the song. "I did all the fills and textures plus the little solos in between the verses too," Marty recalls. "I laid down a bunch of different tracks containing various noises, sounds and fills to kind of add ambiance to the verses and choruses. Then, once again, I let Dan sort them all out and choose the ones he liked. There was just too much stuff for me to be objective about choosing which ones to keep and which ones to lose. So as I was recording them, I just made sure that I liked them all, so I wouldn't be disappointed with what Dan picked. I didn't just lay a bunch of crap down together with a bunch of good stuff and say, 'Here, sort it out!' I made sure that if it got down to tape, it was something I'd be happy with in the final mix."

Many of Marty's tasty little fills (Gtr.3) sound as if he plays them using a wah-wah, but that's not the case. "That was actually an Electro-

Harmonix Zipper pedal, not a wah," he reveals. "It's my favorite pedal of all time, bar none. The Zipper is an envelope follower, and to my ear it sounds like a wah-wah without that irritating *Starsky & Hutch* 'Disco Duck' sound that everyone seems to get out of a regular wah pedal. I really hate that irritating high-end pitch that comes with so many wah-wah sounds. The Zipper seems to give you all the vocal-like expression of a wah, but it leaves that one particularly irritating high frequency out. They don't make the Zipper anymore, but there's a new pedal on the market called the Q-Tron which is pretty similar."

One of the most interesting fills Marty plays in "Use the Man" is the one occurring right before the second chorus (2:38-2:44; see measures 39 and 40). "I was really influenced by the group Garbage at the time we were making this record," Marty explains. "They know how to build tension by playing dissonant notes together—like minor seconds [*two notes a half-step apart*]. Another cool way of doing this is by playing two notes at the same time and then purposely bending one to a point where it 'rubs' against the other. That's what I did here. This is a pretty unorthodox technique that probably doesn't have a whole lot of applications other than trying to make intentional noises!"

Our guest teacher continues, "The song's chorus features some really beautiful, melodic vocal harmonies, and I decided I wanted to add a little dissonance to build some tension before the second chorus so that the vocals provide a nice consonant relief. For this particular fill I'm hitting the open high E note while I'm bending the shit out of the B string at the 15th fret to get that rubbing. I'm picking both strings together really fast [*tremolo picking*] and just banging on the guitar with a feeling of abandon to help build into the chorus. I'm using the Zipper pedal too, and that definitely adds another dimension to the tension."

"If you play something conventional through an effect, you'll normally get a pretty standard result," Marty points out. "But when you play things that are unorthodox, you can get some very interesting reactions out of an effect pedal because of the way it reacts to all the weird frequencies coming out of your guitar. You'll often get a really interesting harmonic overtone or something special."

"Eddie Van Halen is probably the king of doing that. He's found billions of interesting ways to hit the guitar and get mean sounds out of a pedal. This fill is just one example of me trying to do that."

FIG. 1



FIG. 2

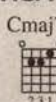
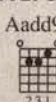
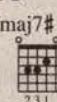
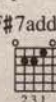
FIG. 3

FIG. 4

FIG. 5

FIG. 6

FIG. 7



USE THE MAN MEGADETH

will to live ran out I heard somebody turned to dust

E G6/E F#7add4/E Fmaj7#11/E E G6/E F#7add4/E Fmaj7#11/E

Gr. 1 plays Rhy. Fig. 1 three times simile

Gtr. 2

5

Gtr. 3

Looking back at what he left A list of plans and photographs

E G F#7add4/E Fmaj7#11/E E G6/E

Rhy. Fig. 2 end Rhy. Fig. 2

9 Rhy. Fig. 2

end Rhy. Fig. 2

Gtr. 2

Songs that never will be sung these are the things he won't get done

The things that won't get done

F#7add4/E Fmaj7#11/E E G6/E F#7add4/E Fmaj7#11/E

Gtr. 2

12

w/ envelope follower effect

Gtr. 3

§

B 1st and 2nd Choruses

I've seen the man use the needle

(Seen the needle use I've the man)

F#7add4/E Fmaj7#11/E

E
⑥
open

Gtr. 3

16

E5

G5

F#5

F5

*Gtr. 4 (elec. w/ dist.)

P.M.

P.M. . .

P.M.-----

P.M. - - -

*Gtr. 4 doubled throughout

seen them crawl from the cradle (1st time) (To the gutter on their hands) They fight a war but it's fa-
 (2nd time) (To the coffin on their hands)

19 E5 G5 F#5 F5 E5 G5

tal (It's so hard to understand) I've seen the man use the nee-

22 F#5 F5 E5 G5

(2nd time) To Coda ⊕
 (skip ahead to
 meas. 42 second time)

die
 (1st time) (Seen the needle use the man)
 (2nd time) (Seen the needle in his hands)
 (2nd time) (Cryptic writing)



24 F#5 F5 N.C. (E blues scale riff)

* doubled one octave higher by synth

C 2nd Verse

Just one shot to say goodbye One last taste to mourn and cry

cry

cry

E G6/E F#7add4/E Fmaj7#11/E E G6/E F#7add4/E Fmaj7#11/E

Gtr. 2

27

⊕ Coda

on the wall (The beginning of I've seen myself use the nee-

41 F#5 A5 G#5 G5 E5 G5

Gtr. 4

P.M. P.M. P.M. P.M.

4 4 0 4 7 7 7 7 7 7 6 6 6 6 6 6 5 5 5 5 5 5 2 2 2 2 5 5 5 5 5

2 2 0 2 5 5 5 5 5 5 4 4 4 4 4 4 3 3 3 3 3 3 0 0 0 0 3 3 3 3 3

dle (Seen the needle in my hand) Grad. increase tempo to ♩ = 98 w/synth string orchestra

44 F#5 F5 E5

Gtr. 3

Gtr. 4

P.M. P.M. P.M.

5 4 4 4 4 4 4 3 3 3 3 3 2 0

3 2 2 2 2 2 2 1 1 1 1 0 0

pick scrape

12 15

D Guitar Solo

Double Time ♩ = 196

N.C.

G5

N.C.

F#5

N.C.

F5

49

Gtr. 3

full

12 15

12 15

12 15

12 15

12 15

12 15

Gtr. 4

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

2 0 2 5 2 0 2 4 2 0 2 3

0 0 0 0 0 0 0 0 0 0 0 0

N.C. E5 N.C. G5 N.C. F#5

52

full

12 15

15 18

12 15

15 18

12 15

15 18

17 20

hold bend

Rhy. Fig. 3

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

(3) 2 0 2 2 2 2 0 2 4

0 0 0 0 0 0 0 0 0

E 3rd Chorus

the man use the needle I've seen
 a war but it's fatal (Seen the needle use the man)
 hands) (It's so hard to understand) I've seen

65 E5 G5 A5 N.C.(C) E5
 Gtr. 3 plays Fill 3

Gtr. 4

them crawl from the cradle They fight
 myself use the needle (To the coffin on their
 (Seen the needle in my
 N.C.(C) (D)

69 G5 A5 N.C.(C) (play 4 times)

Gtr. 5 plays Fill 4 fourth time

F Outro
 hand)
 hand

E5 G5 N.C. F#5 N.C. F5 N.C. E5
 Gtr. 4 plays Rhy. Fig. 3 twice
 Rhy. Fig. 4 end Rhy. Fig. 4

73 Gtr. 5 (elec. w/ dist.)

hand
 hand
 N.C. In my
 G5 N.C. F#5 N.C. F5 N.C. E5

77 Gtr. 4 plays Rhy. Fig. 3 twice
 Gtr. 5 plays Rhy. Fig. 4 twice simile

Gtr. 6 (elec. w/ dist.)

* Last time all gtrs. end abruptly on last eighth note (no tie).

Fill 3 Fill 5

Gtr. 3 Gtr. 5

TAB (12) 2

USE THE MAN MEGADETH

Words and Music by DAVE MUSTAINE and MARTY FRIEDMAN

Bass Transcription by Jeff Perrin

As heard on Megadeth's Capitol recording CRYPTIC WRITINGS

A 1st Verse (see meas. 2 in the gtr. trans.)

Moderate Rock ♩ = 76

I heard somebody...

Looking back...

(0:00 - 0:30 sec. audio sample from "Needles and Pins")

1 8 E G6/E F#7add4/E Fmaj7#11/E E G6

Elec. Bass *mf*

12 F#7add4/E Fmaj7#11/E E G6 F#7add4/E Fmaj7#11/E E G6/E F#7add4/E Fmaj7#11/E

I've

(7) 7 0 7 / 7 7 7



B 1st and 2nd Choruses (see meas. 17 in the gtr. trans.)

seen the man...

(2nd time on 2nd chorus) To Coda

(skip ahead to meas. 35
2nd time on 2nd chorus)

17 E G5 F#5 F5 E5 G5

0 0 0 0 3 3 3 3 3 3 2 2 2 2 2 2 1 1 1 1 1 0 0 0 0 3 3 3 3 3

C 2nd Verse

(see meas. 27 in the gtr. trans.)

Just one shot...

F#5

F5

N.C.(E5)

E G6/E

20 play Fill 1 second time

3 2 2 2 2 2 2 1 1 1 9 7 1 0 3 0

Fill 1

F#7add4/E

Fmaj7#11/E

3 2 2 2 2 2 2 1 1 1 2

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24 F#7add4/E Fmaj7#11/E E G6/E F#7add4/E Fmaj7#11/E E G6/E F#7add4/E Fmaj7#11/E

29 E G6/E F#7add4/E Fmaj7#11/E E G6/E

D.S. at Coda
(go back to [C], w/repeat)
I've

32 F#7add4/E Fmaj7#11/E (play 3 times) E G6/E F#7add4/E Fmaj7#11/E

Coda

35 F#5 F5 on the wall... F#5 A5 G#5 G5

38 E5 G5 F#5 F5 E5

Grad. increase tempo to ♩ = 98

D Guitar Solo (see meas. 49 in the gtr. trans.)
Double Time ♩ = 196
N.C. G5

41

USE THE MAN MEGADETH

45 N.C. F#5 N.C. F5 N.C. E5

48 N.C. G5 N.C. F#5 N.C. F5 N.C. E5

52 N.C. G5 N.C. F#5 N.C. F5 N.C. E5

E 3rd Chorus (see meas. 65 in the gtr. trans.)

1., 3. | 2. | 4.

56 the man use... (E5) G5 A5 N.C. E5 N.C.(C) E5 N.C.(C) E5

* play high C note 4th time

F Outro (see meas. 73 in the gtr. trans.)

62 (E5)N.C. G5 N.C. F#5 N.C. F5 N.C. E5

play Fill 2 second time
play Fill 3 third time

(play 3 times)

66 N.C. G5 N.C. F#5 N.C. F5 N.C. E5

Fill 2 F5 N.C. E5 Fill 3 F5 N.C. E5

MISSING YOUR LOVE

The B.B. King box pattern

THOUGH BLUES PRODIGY Jonny Lang is young in years, he plays like he's been "standin' at the crossroads" for a long, long time. That's because Lang studied the masters until he learned their styles inside-out, and then infused his own subtle touches to create a cutting-edge sound that's still deeply rooted in tradition. On "Missing Your Love," Lang combines modern chord changes with a ripping solo to craft a bluesy ballad that's contemporary, yet still pays tribute to the past.

One way that Lang manages to navigate his solo through the definitely un-blueslike chord changes is to use notes outside of the minor pentatonic scale (the scale that most blues guitarists rely on). To get to those "hip" notes, Lang favors the classic "box" pattern popularized by the legendary B.B. King. (This is also the scale of choice for blues/jazz artists such as Robben Ford and Larry Carlton.)

The B.B. King box pattern is actually a variation of the minor pentatonic scale. Whereas the stock minor pentatonic box contains the root, lowered third, fourth, fifth and sixth (see **FIGURE 1**). The beauty of this scale is that it shifts your blues licks into overdrive. It enables you to stretch the harmony a little by adding color tones (the second and sixth) to the chord progression, or to play strictly minor pentatonic ideas if you so choose.

You can get a lot of music out of this one position. For example, depending on the harmony of the underlying chord, you can bend the second up a whole step to the third, as depicted in **FIGURE 2**, or up a half-step to the lowered third, as in **FIGURE 3** (and as Lang does in measures 48 and 49 of "Missing Your Love"). You can bend the fifth to the sixth, as shown in **FIGURE 4**, or emulate B.B.'s favorite move and bend up a step and a half from the fifth to the lowered seventh. Play **FIGURE 5** to hear this signature lick. By the way, Lang uses this very same move in measure 49 as he bends the E up to G.

You can also bend the fourth up to the fifth, as illustrated in **FIGURE 6**, though in this position you'd have to use your index finger to bend the string.

When you add up all the notes available in this pattern (including the bent notes), you get the Mixolydian scale with an added lowered third. In the key of A, for example, it would be spelled A B C# D E F# G. If you play this

scale as written in **FIGURE 7**, you'll hear that it's a lot more sophisticated than the minor pentatonic scale. In fact, it's a favorite of such guitarists as Steve Morse and Albert Lee.

Though Jonny Lang is just embarking on his journey toward blues enlightenment, it's evident he's on the right path, thanks to the solid foundation he has attained by studying such seminal bluesmen as B.B. King, Albert King and Albert Collins. So, if you really want to become proficient in the blues, or any musical style for that matter, take a tip from Jonny Lang: listen to, and learn from, the greats.

—Askold Buk

BASS NOTES

On "Missing Your Love," David Smith is faced with a formidable challenge that most bass players encounter when playing a ballad: creating a rock-solid bassline that grooves, but also has enough sensitivity to convey the mood of the song. Smith is easily up to the task, playing just enough to be interesting but not too much where he would get in the way. Notice that during the verses he creates a melancholy, "Romantic" vibe by pedalling the A beneath the Dm-A progression, while still supplying the necessary rhythmic punch. And during the chorus, particularly measures 15–17, Smith adds some subtle, slinky fills using slides that nicely underscore the song's lyricism.

—A.B.

FIG. 1 B.B. King's favorite blues pattern

FIG. 2

FIG. 3

FIG. 4

FIG. 5

FIG. 6

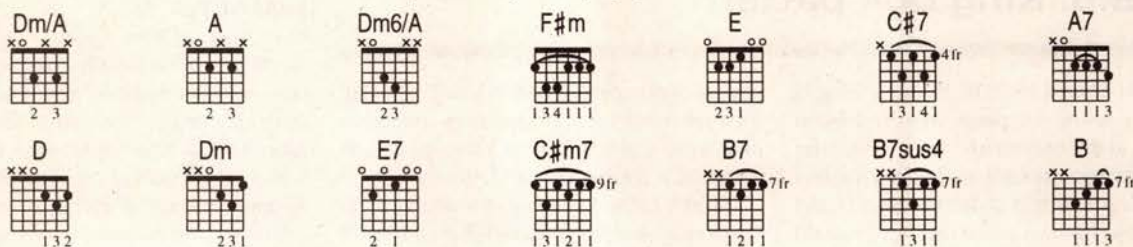
FIG. 7

* Notes outside of B.B. King's "box pattern" fingering.

MISSING YOUR LOVE JONNY LANG

By JONNY LANG and DENNIS MORGAN
Guitar Transcription by Danny Begelman
As heard on Jonny Lang's A&M recording LIE TO ME

Chord shapes used by Gtr.1 (fingerpicked acoustic)



A Intro

Moderately Slow ♩ = 78

You

1

Dm/A A Dm6/A A Dm/A A Dm6/A

*Gtr.1 (acous.) fingerstyle let ring throughout **

T 3 3 2 4 4 2 3 3 2 4 4

A 3 3 2 3 3 2 3 3 2 3 3

B 0 0 0 0 0 0 0 0 0 0 0

* Two gtrs. arr. for one. ** Fret low F# notes w/thumb throughout

B 1st Verse

lay me down

whisper in my ear

Well

6

Dm/A A Dm6/A A Dm/A A Dm6/A A

3 3 2 4 4 2 3 3 2 4 4 2

3 3 2 3 3 2 3 3 2 3 3 2

0 0 0 0 0 0 0 0 0 0 0 0

it may be

my name you call but it's his name I hear

2. And you

10

F#m E Dm/A A Dm6/A A

2 2 2 2 0 0 0 0 0 0 3 3 2 4 4 2

2 2 2 2 1 1 1 1 1 1 3 3 2 3 3 2

2 2 2 2 2 2 2 2 2 2 0 0 0 0 0 0

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C 2nd and 3rd Verses

promised me
when we talk

you look into
through thick and thin
my eyes

baby

Well you're
Well you're

Dm/A A
Rhy. Fig.1

Dm6/A A

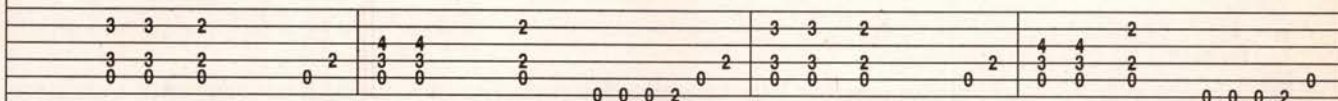
Dm/A A

Dm6/A A

14



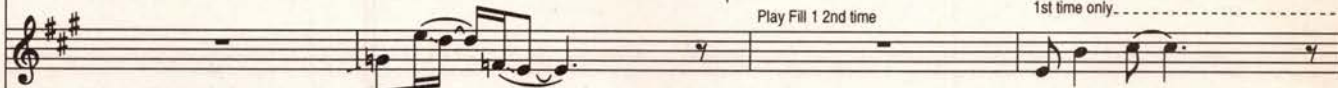
Gtr.1



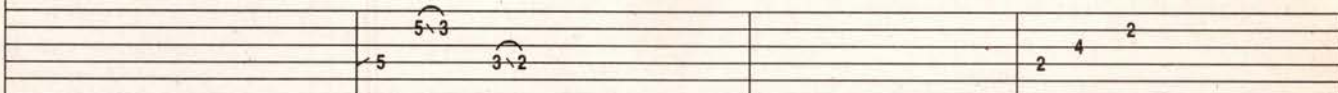
1st time only

Play Fill 1 2nd time

1st time only



Gtr.2 (elec. sitar arr. for gtr.)



told me you loved me
talking to me

F#m

you told me a lie
but baby I can see

E

'cause you love him
he's on your mind

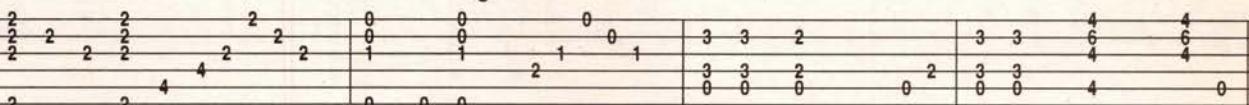
Dm/A A

Oh yeah } And I've been

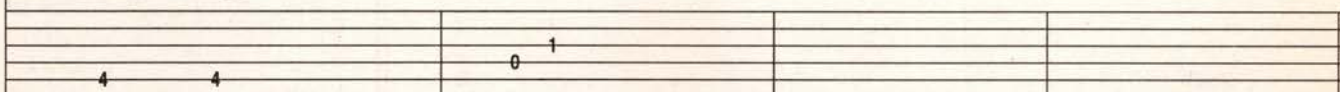
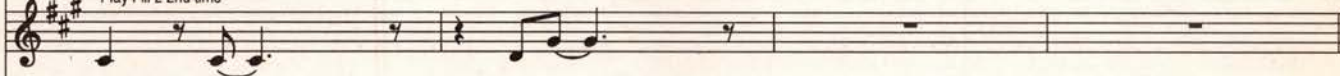
Dm/A C#7

end Rhy. Fig.1

18



Play Fill 2 2nd time



Fill 1

Fill 2



* elec. sitar arr. for gtr.

MISSING YOUR LOVE JONNY LANG

D 1st and 2nd Choruses

missing your love

every day

I'm missing your love

22

F#m Rhy. Fig.2 A7 D

Gtr.1

Gtr.2

Rhy. Fig.2A

every way

(1st time)

(And) though you're here with me

(2nd time)

(baby) I'm still missing your

(2nd time) To Coda (skip ahead to meas. 33)

love baby

25

Dm Dm/A A E end Rhy. Fig.2 Dm/A Rhy. Fig.3 A

end Rhy. Fig.2A 1st time only

D.S. al Coda (go back to [C])

3. And

29

Dm6/A A Dm/A A Dm6/A end Rhy. Fig.3

⊕ Coda

E Bridge

Oh and I I reach out for you and you turn away

33

Dm6/A A E Dm/A A

Gtr.1

Gtr.2

Well it takes all I can do to make it through the

37

Dm6/A A E E7 C#7

day And I'm missing your love Oh baby baby

40

F#m B7 B7sus4 B E E7

Gtr.3 plays Fill 3

full

MISSING YOUR LOVE JONNY LANG

F Guitar Solo

Dm/A A Dm6/A A Dm/A A

Gtr.1 plays Rhy. Fig.1

44

Gtr.3 (elec. w/dist. and slight delay)

Dm6/A A F#m E

47

G 3rd Chorus

And I've been missing your love every day I'm

Dm/A A Dm/A C#7 F#m A7

Gtr.1 plays Rhy. Fig. 2
Gtr.2 plays Rhy. Fig. 2A

50

Gtr.3

full

missing your love every way Though you're here with me Baby I'm missing your

D Dm Dm/A A E

54

(2)

Fill 3

Gtr.3 (elec. w/dist. and slight delay)

T
A
B

H Outro

love Yes I am baby Don't you know don't you know don't you

Dm/A A Dm6/A A Dm/A A Dm6/A A

58 Gtr.1 plays Rhy. Fig.3 (first 2 meas. only) twice

Gtr.3

12 10 12 12 12 12

Gtr.2

2 3 3 2 5 3 2 (2) 5 3 2 (2) 4 4 2

know babe Mm mm yeah yeah

Dm/A A Dm/A A Dm/A A Dm6/A

62 Gtr.1 plays Rhy. Fig.3

full 12 10 12 7 5 7 5

12 10 12 7 5 7 5

4 (4) 2 2 5 7 5 4 6 4 5 7 5

By JONNY LANG and DENNIS MORGAN
Bass Transcription by Danny Begelman
As heard on Jonny Lang's A&M recording LIE TO ME

Moderately Slow $\text{♩} = 78$

Dm/A A

Dm6/A A

Dm/A A

Dm6/A

1

* Elec. Bass (played w/pick)

let ring

* 5-string arr. for 4-string

§

B Verses

6

Dm/A

Dm6/A A

Dm/A A

Dm6/A

1

F#m

E

Dm/A

Dm6/A

A

(go back to **B**)

५.

C Chorus (see meas. 22 in the gtr. trans.)

[2]

Dm/A


C#7

F#m

A7

D

1

(3rd time) To Coda II 
(skip ahead to **F**)

(2nd time) To Coda I
(skip ahead to meas. 26)

1

Dm

Dm/A

Dm/A

A

* originally played one octave lower

D.S. ♩ al Coda I ⦿
(go back to **B** and take
2nd ending)

2

Dm6/A

Dm/A

A

Dm6/A

Coda I

D Bridge (see meas. 34 in the gtr. trans.)

26 Dm6/A A E Dm/A A

30 Dm6/A A E E7 C#7 F#m

34 B7 B7sus4 B E E7

E Guitar Solo

37 Dm/A A Dm6/A A Dm/A A Dm6/A A

D.S. ² at Coda II ²
(go back to [C])

41 F#m E Dm/A A C#7

Coda II

F Outro (see meas. 58 in the gtr. trans.)

45 Dm/A A Dm6/A A Dm/A A

48 Dm6/A A Dm/A A Dm6/A (play 3 times)

DO IT AGAIN

Stretching the boundaries of rock guitar

IN THE SEVENTIES, Steely Dan accomplished something similar to what the Yardbirds (the British group that spawned Clapton, Page and Beck) pulled off in the Sixties: they introduced the world to the most gifted, cutting-edge guitarists of the time. The list of guitarists who passed through Steely Dan's ranks reads like a *Who's Who* of today's crème-de-la-crème, including Larry Carlton, Jeff "Skunk" Baxter, Elliot Randall, Jay Graydon and Dean Parks. For what now seems to have been an all-too-brief period, Steely Dan not only set a new standard for guitar playing but proved that there was a place for it in popular music as well.

Though perhaps one of the lesser-known Steely Dan guns, Denny Dias nonetheless left a legacy that is strikingly present to this day. His brilliant, jazzy electric sitar solo on the Dan's first hit "Do It Again" (as well as his blazing solo on *Countdown to Ecstasy's* "Bodhisattva") established the bench mark for Steely Dan guitarists that followed.

Dias's distinctive playing is largely the result of him having jazz chops that matched his rock intensity, and the knowledge of how to integrate ideas from both idioms to create a soloing style that perfectly complemented Walter Becker and Donald Fagen's compositions. As such, learning a Dias solo (such as the one in "Do It Again") will not only broaden your rock vocabulary but open up a number of important musical doors for further study. Here are a few

key melodic and harmonic devices that Dias employs on his "Do It Again" solo that you should definitely investigate.

The Dorian Scale

By using the Dorian scale as the foundation for his solo, Dias was able to instantly break away from the clichéd pentatonic sound prevalent in most rock records of that period. As you can see in **FIGURE 1**, the Dorian scale is simply a minor pentatonic scale with the added major second and sixth degrees. These extra tones (particularly the sixth) give the scale its distinct flavor—one that sounds great over a minor-seventh chord. In other words, adding the A (second) and E (sixth) to the G minor pentatonic scale will give you the G Dorian scale, which you would play over a Gm7 chord. Check out measures 60–64 to learn some great G Dorian ideas.

Using Fourths

Playing a scale using wide intervals, such as fourths, fifths and sixths, enables you to sound more "open" and less "linear." That's why this approach has always been a favorite with jazz and fusion musicians. Pentatonic fourths, in particular, have a very exotic sound—it almost sounds like you're playing a completely different scale. Play **FIGURE 2** and judge for yourself. You can hear Dias employ G minor pentatonic fourths in measures 56–58 and 81–82. Notice as well that, by

breaking up the rhythm, Dias makes the fourths sound even hipper.

Chromaticism

Another way to make your pentatonic lines more interesting is to connect two scale steps using **chromatic passing tones**. This approach will instantly make your lines sound jazzier and fuller, while being tonally focused at the same time. Check out **FIGURE 3** to see some of Denny Dias's favorite chromatic passing tones applied to the G minor pentatonic scale, then listen to measures 79–80 for some great chromatic licks.

Harmonic Substitution

Playing a minor-seventh arpeggio a fifth above the root is a common move that jazz musicians use to stretch the tonality of the root minor chord. As you can see in **FIGURE 4**, over a G minor tonality, Dm7 produces the following tones: the fifth (D), lowered seventh (F), ninth (A) and eleventh (C). You can hear how fresh and interesting this approach sounds by listening to Denny Dias superimpose a Dm7 arpeggio over Gm7 in measures 83 and 84.

For any rock guitarist wanting to broaden his soloing vocabulary by breaking out of playing pentatonic clichés (while remaining true to his rock roots), there's nothing better than listening to Steely Dan's guitarists for ideas and inspiration. There's an embarrassment of guitar riches on every Dan record.

—Askold Buk

FIG. 1 G Dorian scale (Gm7)

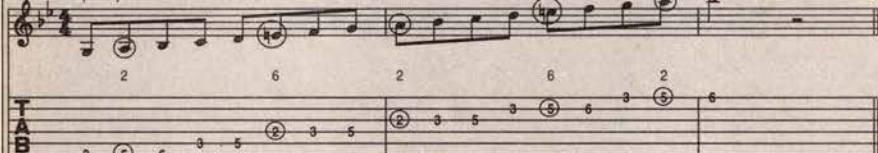


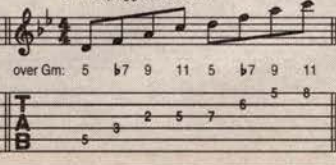
FIG. 2 Ascending fourths in G minor pentatonic Descending fourths in G minor pentatonic



FIG. 3 G minor pentatonic with chromatic passing tones



FIG. 4 Dm7 arpeggio over Gm7



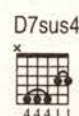
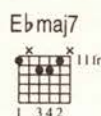
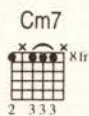
BASS NOTES

As one-half of the brains behind Steely Dan, Walter Becker is the consummate musician—equal parts composer, arranger, bassist, guitarist and vocalist. As a bassist, Becker was never flashy, but his educated, subtle musical choices nonetheless gave any song he played on a slick, sophisticated sheen.

On "Do It Again," Becker builds his bass part around the signature faux-Latin figure found in measures 8–10, using it as a foundation for the remainder of the song. Notice how, as the song progresses (and especially during the outro), Becker opens up the bassline and plays syncopated 16th-note figures with **chromatic passing tones**, à la Motown great James Jamerson. Also notice Becker's use, in measures 61, 91, 94 and 97, of the **tritone substitution**, a common jazz substitution where a note that's a flatted fifth away (in this case the Ab) is used instead of the implied dominant seventh chord (in this case D).

—A.B.

Words and Music by WALTER BECKER and DONALD FAGAN
Guitar Transcription by Dale Turner
 As heard on Steely Dan's MCA recording CAN'T BUY A THRILL



Moderate Latin Rock ♩ = 124

N.C.
(drums & percussion)

Gm7 (overall tonality of figure)
Rhy. Fig. 1

1
(drums & percussion)
rily. Fig. 1

7 (0:15)
Elec. Piano
(arr. for elec. gtr.)
mf
w/ clean tone & tremolo effect ..

T
A
B

3 6 3 6 6 3 1 3 6 3 1 3 6 3 0 0 3 3

5 3 6 3 6 0 3 0 1 0 6 3 0 1 3 0 6 3 0 0 3 3

3 3 3

** fret low G note w/ thumb throughout

12

end Rhy. Fig. 1

Elec. piano

Gtr. 1 (clean elec.)

mf

8 / 10
5 / 7

10 / 11 10 / 11 10 / 11
7 / 8 7 / 8 7 / 8
10 12
8 10

17 Elec. Piano repeats Rhy. Fig.1

Gtr.1

P.M. P.M. P.M.

7 5

3 5 5 3 5 3 5 3 5 3 3 3

[illegible]

MAXIMUM GUITAR 85

DO IT AGAIN STEELY DAN

25 Cm7 Dm7 Ebmaj7 Dm7 Gm7

Gtr. 1 *mp* *mf*

Rhy. Fig. 2

Elec. Piano

29 Cm7 Dm7 Ebmaj7 Dm7 Gm7

mp

32

1. In the mor-

D7sus4

end Rhy. Fig. 2

B 1st Verse

ning you go gunnin' for the man who stole your water And you fire
'til he is gone and but they catch you at the border And the mourners
are all singin' as they drag you by your feet But the hangman
isn't hangin' and they cook you on the street yeah You go

Gm7

(Gtr.1 ad libs fills in the background)

(play 4 times)

35

Elec. Piano **

6 3 1 3 6 3 1 3 6 3 1 2 1 1 0 0 0 0

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

** fret low G note w/ thumb throughout

C 1st Chorus

back Jack do it again Wheel turning 'round and 'round You go
back Jack do it again

2. When you know

Cm7 Dm7 Ebmaj7 Dm7 Gm7

Elec. Piano plays Rhy. Fig. 2

39

3 3 5 5 6 6 6 5

D 2nd Verse

she's no high climber then you'll find your only friend In a room
with your two timer and your sure you're near the end Then you'll love
a little wild one and she brings you only sorrow All the time
you know she's smilin' you'll be on your knees tomorrow yeah You go

Gm7

(Gtr.1 ad libs fills in the background)

(play 4 times)

35

Elec. Piano **

6 3 1 3 6 3 1 3 6 3 1 2 1 1 0 0 0 0

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

** fret low G note w/ thumb throughout

E 2nd Chorus

back Jack do it again Wheel turnin' 'round and 'round You go

Cm7 Dm7 Ebmaj7 Dm7 Gm7

Elec. Piano plays Rhy. Fig. 2

45

3 3 5 5 6 6 6 5 15 15 17 15 17 15 17 15 17 15 17

DO IT AGAIN STEELY DAN

back Jack do it again

Cm7

Dm7

E♭maj7

Dm7

Gm7

53

Gtr. 1

8va

pp



* Coral Elec. Sitar (arr. for standard elec. gtr.)

mf

F Electric Sitar Solo

Gm7

Elec. Piano plays Rhy. Fig. 1 twice

57

8va



17 15

17

17

17

17

15

15



f

60

Elec. Sitar

Gtr. 1 plays Rhy. Fill 1



3 4 5

3

0

2

(2) 0

3

2

5

4/5

3

4/5

3

6

3

5

6

3

6

3

6

5

5

3

5

Rhy. Fill 1

(Gm9)



Gtr. 1

T
A
B

10

10

10

10

6

6

6

5

5

5

5

6

3

3

3

3

63

5 3 2 3 0 5 3 2 5

3 5 3 2 3 5 2 5 0 3 5 3 2 3 5 2 5 2

65

3 2 3 5 3 4 5 3 6 3 5 4 3 7 6 3/5 3 5 6 3 6 5 5 3 5 3 5 3 5 3/5 5 3 0

68

let ring

71

The musical score for exercise 71 is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes, including some beamed pairs. The piece concludes with a double bar line.

73

let ring

6/8 6 6 6/8 6 6 6/8 6 6 6/8 8 8 10 8 6 6/8 6 6 6/8 6 8 10 8 8 10 6/6

75 Cm7 Dm7 Ebmaj7 Dm7

Elec. Piano plays Rhy. Fig. 2

let ring ---- 4

8 6 6 8 6 6 8 6 8 10 8 8 10 8 8 10 6 8 6 6 8 4 5 5 3 3 3 6 3 6

(0) 5/6

DO IT AGAIN STEELY DAN

77 Gm7

79 Cm7 Dm7 Ebmaj7 Dm7

81 Gm7

G Organ Solo

Elec. Piano plays Rhy. Fig. 1 twice

83

101 Cm7 Dm7 Ebmaj7 Dm7 Gm9

Elec. Piano plays Rhy. Fig. 2

Gtr. 1 *mp*

105 Cm7 Dm7 Ebmaj7 Dm7 Gm9

3. Now you'll swear

D7sus4

mf

full grad. release

* Gtr. 1 sustains C note for one more beat.

H 3rd Verse

and kick in Vegas that you're not a gambling man Then you'll find
 you're back in Vegas with a handle in your hand Your black cards
 can make you money so you hide them when you're able In the land
 of milk and honey you must put them on the table yeah You go

111

Gm7
 (Gtr.1 ad libs fills in the background) (play 4 times)

Elec. Piano

6 3 1 3 6 3 1 3 6 3 1 2 1 0 0 1 0 0

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

3 fret low G note w/ thumb throughout

I 3rd Chorus

back Jack do it again Wheel turnin' 'round

Cm7 Dm7 Ebmaj7 Dm7 Gm7

Elec. Piano plays Rhy. Fig. 2

115

Gtr.1

let ring ----- 4

8 8 8 10 10 10 11 11 11 10 10 10 5 1/2 (5) 5 3 2

8 8 8 10 10 10 12 12 12 10 10 10 5 1/2 (5) 5 3 2

8 8 8 10 10 10 12 12 12 10 10 10 5 1/2 (5) 5 3 2

8 10 11 10 10

and 'round You go back Jack do it again

Cm7 Dm7 Ebmaj7 Dm7 Gm7

118

1/2 1/4 1/2 mf

5 (5) 3 5 3 3 5 5 8 8 8 10 10 8 8 8 10 10 5 1/2 (5) 6 0 0 5/7 5 3 5

8 8 8 10 10 8 8 8 10 10 5 1/2 (5) 6 0 0 5/7 5 3 5

8 8 8 10 10 8 8 8 10 10 5 1/2 (5) 6 0 0 5/7 5 3 5

8 10

122

5 3 5 3 4 2 3 3 5 3 5 3 5 3 4 5 6 3 3 1 1 1 1 1 1 0 1 1 3

DO IT AGAIN STEELY DAN

J Outro

Gm7

125 Elec. Piano plays Rhy. Fig. 1 twice

129

132

Rva

let ring

135

Begin Fade

138

Cm7

Dm7

Elec. Piano plays Rhy. Fig. 2 till Fade

142

Eb maj7

Dm7

Gm7

Fade out

DO IT AGAIN STEELY DAN

Words and Music by WALTER BECKER and DONALD FAGAN

Bass Transcription by Dale Turner

As heard on Steely Dan's MCA recording CAN'T BUY A THRILL

A Intro

Moderately ♩ = 124

1 N.C. Gm7 (play 8 times)

Elec. Bass

11 Cm7 Dm7 Eb maj7 Dm7 Gm7

* Play cue-sized notes 2nd time

B 1st Verse (see meas. 35 in the gtr. trans.)

In the morning...

15 D7sus4 Gm7

C 1st Chorus (see meas. 51 in the gtr. trans.)

(4th time) You go back jack...

19 (play 4 times) Cm7 Dm7 Eb maj7 Dm7

23 Gm7 Gm7 (play 4 times simile)

D 2nd Verse (see meas. 61 in the gtr. trans.)

26 (play 3 times) (repeat simile)

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DO IT AGAIN STEELY DAN

30

You go

34

[E] 2nd Chorus (see meas. 77 in the gtr. trans.)

back Jack...

38

Cm7 Dm7 Ebmaj7 Dm7 Gm7

42

Cm7 Dm7 Ebmaj7 Dm7 Gm7

[F] Elec. Sitar Solo

46

Cm7 Dm7 Ebmaj7 Dm7

50

(play 4 times simile)

54

Gm7 Cm7 Dm7 Ebmaj7 Dm7

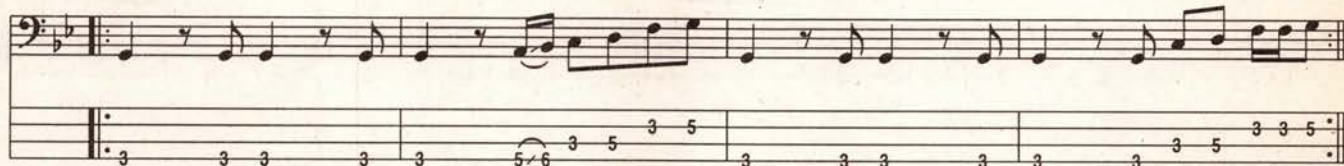
58

Gm7

G Keyboard Solo (see meas. 113 in the gtr. trans.)

62

(play 4 times simile)



66

Cm7 Dm7 Ebmaj7 Dm7 Gm7



70

Cm7 Dm7 Ebmaj7 Dm7 Gm7

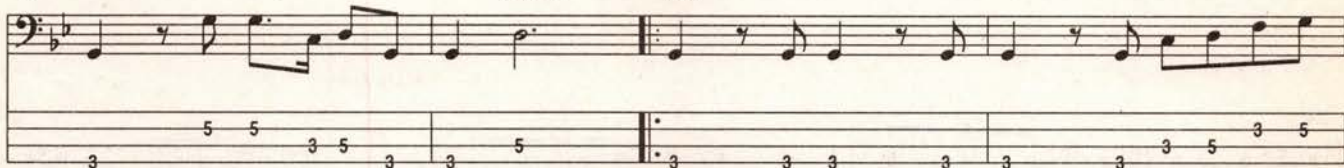


H 3rd Verse (see meas. 139 in the gtr. trans.)

Now you'll swear and kick...

74

D7sus4 Gm7



I 4th Chorus (see meas. 155 in the gtr. trans.)

back

Jack...

Cm7

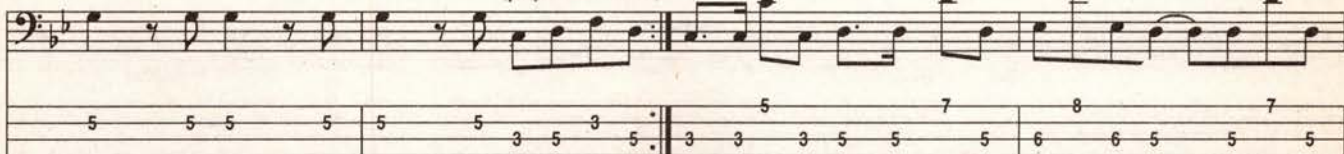
Dm7

Ebmaj7

Dm7

78

(play 4 times simile)



82

Gm7

Cm7

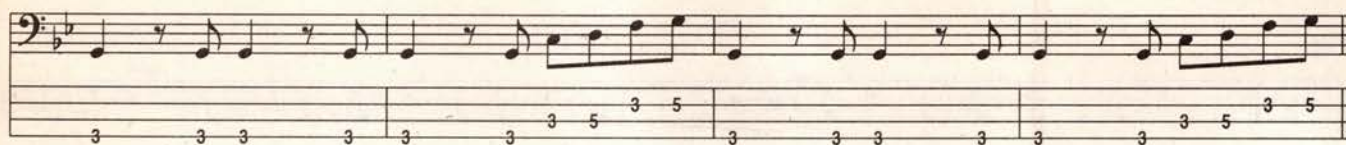
Dm7

Ebmaj7



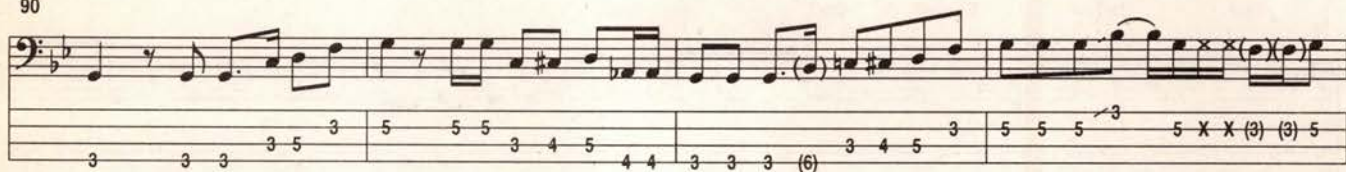
DO IT AGAIN STEELY DAN

86 Gm7

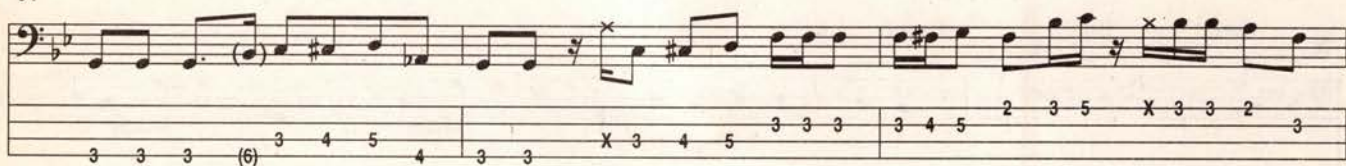


K Outro (see meas. 165 in the gtr. trans.)

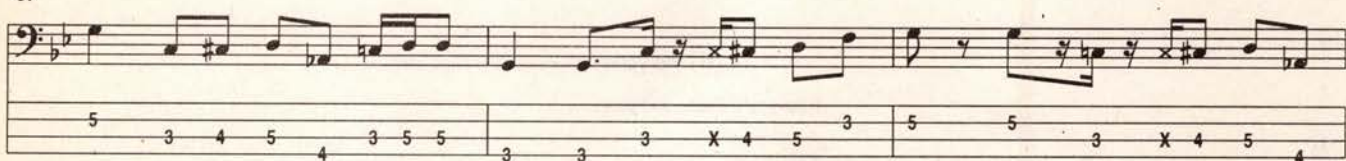
90



94

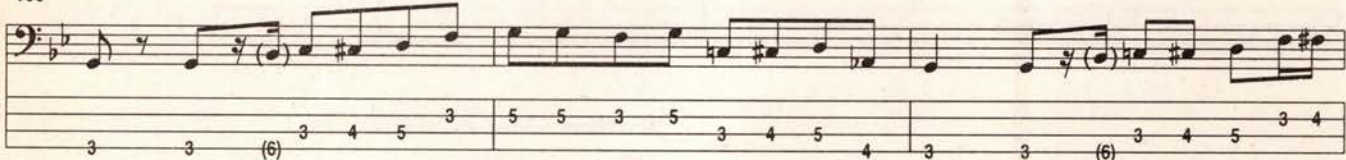


97

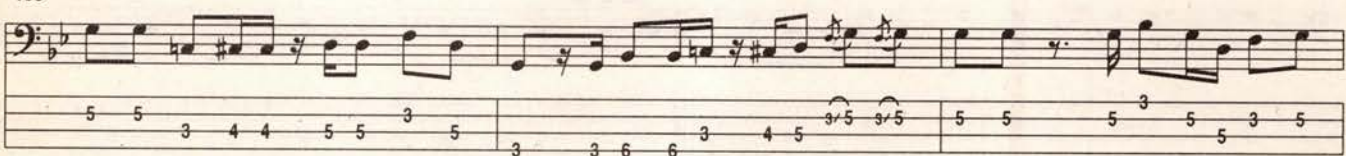


Begin fade

100



103



106

Cm7

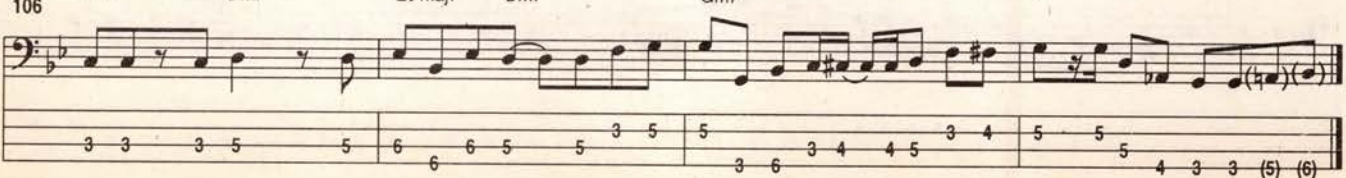
Dm7

Ebmaj7

Dm7

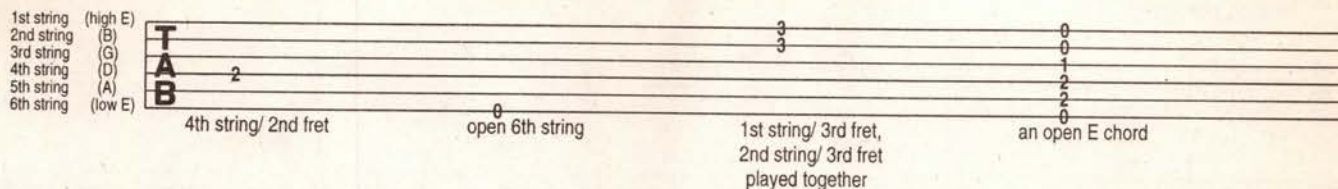
Gm7

Fade out

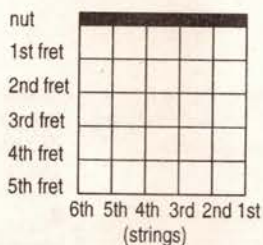


NOTATION GUIDE

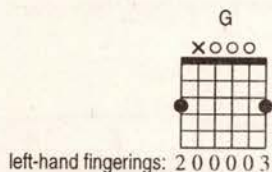
Tablature illustrates the guitar's six strings. Numbers are placed on the lines to indicate fret positions.



Grid Diagrams provide a visual image of the fretboard. The vertical lines represent the strings and the horizontal lines represent the frets. The top horizontal line represents the nut, unless indicated otherwise.



Black circles placed on the vertical lines indicate "fretboard coordinates" (which string/ which fret). Hollow circles placed above the grid indicate open strings. X's indicate unused/ muted strings.



Half-step Bend: Pick the note. Then, using one or more fingers, bend the string to raise the note's pitch 1/2 step (equal to moving up one fret).

Whole-step Bend: Pick the note. Then, using one or more fingers, bend the string to raise the note's pitch one whole step (equal to moving up two frets).

One-and-a-half-step Bend: Same as before, except bend the string to raise the note's pitch 1 1/2 steps (equal to moving up three frets).

Two-step Bend: Same as before, except bend the string to raise the note's pitch 2 steps (equal to moving up four frets).



NOTATION GUIDE

Grace-note Bend: Pick the note, then immediately bend the string as indicated.

Bend and Release: Pick the note, bend the string, then release the bend to return to the original pitch.

Pre-bend: Bend the string, then pick it.

Pre-bend and Release ("reverse bend"): Bend the string, pick it, then release the bend.

This block contains four musical examples. Each example consists of a standard musical staff (treble clef) and a guitar tablature staff (TAB) below it.
 1. **Grace-note Bend:** The staff shows a single eighth note with a grace note (a small eighth note) above it. The TAB shows a '10' with an arrow pointing to a 'full' bend.
 2. **Bend and Release:** The staff shows a single eighth note with a curved line above it indicating a bend and then a return to the original pitch. The TAB shows a '10' with an arrow pointing to a 'full' bend, then a dashed line and an arrow pointing back to '(10)'.
 3. **Pre-bend:** The staff shows a single eighth note with a dot above it. The TAB shows a '10' with an arrow pointing to a 'full' bend.
 4. **Pre-bend and Release:** The staff shows a single eighth note with a dot above it. The TAB shows a '10' with an arrow pointing to a 'full' bend, then a dashed line and an arrow pointing back to '(10)'.

Compound Bend and Release: Pick the note once, then bend and release it in increments, as indicated.

Slight Bend: Pick the note, then bend the string slightly (less than a half-step).

Doublestop Bend: Strum the two notes, then bend both strings simultaneously.

Oblique Bend: Pick the first note, bend it, then pick the second note while the first note is still bent.

This block contains four musical examples. Each example consists of a standard musical staff (treble clef) and a guitar tablature staff (TAB) below it.
 1. **Compound Bend and Release:** The staff shows a single eighth note with a curved line above it indicating a bend in increments. The TAB shows a '10' with an arrow pointing to a 'full' bend, then a '2' (indicating 2 frets more) and another arrow pointing to a 'full' bend, then a dashed line and an arrow pointing back to '(10)'.
 2. **Slight Bend:** The staff shows a single eighth note with a curved line above it indicating a slight bend. The TAB shows a '10' with an arrow pointing to a '1/4' bend.
 3. **Doublestop Bend:** The staff shows two eighth notes beamed together. The TAB shows '10' and '10' with an arrow pointing to a 'full' bend.
 4. **Oblique Bend:** The staff shows two eighth notes beamed together. The TAB shows a '10' with an arrow pointing to a 'full' bend, then a '10' with an arrow pointing to a 'full' bend, then a dashed line and an arrow pointing back to '(10)'.

Vibrato: Pick the note, then shake it by repeatedly bending and releasing the string in an even rhythm.

Hammer-on: Only the first note is picked. The second note is sounded by tapping a different left-hand finger down onto the same string.

Pull-off: Fret both notes in advance, then pick the first note. To sound the second note, lift the first note's fretting finger off the string while pulling the string slightly sideways to keep it vibrating.

Legato Phrasing: Pick the first note and sound the remaining notes by hammering-on or pulling-off.

This block contains four musical examples. Each example consists of a standard musical staff (treble clef) and a guitar tablature staff (TAB) below it.
 1. **Vibrato:** The staff shows a single eighth note with a wavy line above it. The TAB shows a '10' with a wavy line above it.
 2. **Hammer-on:** The staff shows two eighth notes beamed together. The TAB shows '10' and '12' with an arrow pointing from '10' to '12'.
 3. **Pull-off:** The staff shows two eighth notes beamed together. The TAB shows '12' and '10' with an arrow pointing from '12' to '10'.
 4. **Legato Phrasing:** The staff shows four eighth notes beamed together. The TAB shows '10', '12', '13', '12', and '10' with arrows indicating the sequence of notes.

Legato Slide: Pick the first note. Then, without picking the string again, slide into the second note with the same finger.

Shift Slide: Same as before, except pick the string again immediately upon sliding into the second note.

Ghost Note: Pick the note lightly and mute string with left or right hand.

Palm Muting: Pick each note while resting the blade side of the right palm on the strings just in front of the bridge.

This block contains four musical examples. Each example consists of a standard musical staff (treble clef) and a guitar tablature staff (TAB) below it.
 1. **Legato Slide:** The staff shows two eighth notes beamed together. The TAB shows '10' and '12' with an arrow pointing from '10' to '12'.
 2. **Shift Slide:** The staff shows two eighth notes beamed together. The TAB shows '10' and '12' with an arrow pointing from '10' to '12'.
 3. **Ghost Note:** The staff shows a single eighth note with a dot above it. The TAB shows '(10)' with a dot above it.
 4. **Palm Muting:** The staff shows four eighth notes beamed together. The TAB shows '10', '10', '10', and '10' with arrows indicating the sequence of notes. A dashed line with 'P.M.' (Palm Muting) is shown above the staff.

Fret-hand Muting: Lightly rest the left-hand fingers on the strings as you pick. The strings shouldn't touch the frets.

Staccato Phrasing: Upon picking each note, momentarily loosen your grip on the string to quickly silence it.

Natural Harmonic: Lightly touch the string directly above the indicated fret with one of the left-hand fingers. Pick the string.

Pinch Harmonic: Graze string with right-hand thumb while picking a downstroke.

The diagram shows four measures of music on a treble clef staff and a corresponding guitar tablature. The first measure illustrates Fret-hand Muting with 'x' marks on the strings. The second measure shows Staccato Phrasing with notes marked with a staccato symbol. The third measure demonstrates Natural Harmonic (N.H.) at the 12th fret. The fourth measure shows Pinch Harmonic (P.H.) at the 8th fret, with a note labeled 'P.H. (8va)'. The tablature below the staff shows the fret numbers for each measure: four 'x' marks, four '10's, '12', and '7'. A 'pitch: A' label is at the bottom right.

Decorative Slide: Slide into a note from one or two frets above or below. String is picked before note is slid into.

Accent: Pick note harder than normal.

Glissando: Slide away from or into a note. The slide should cover the distance of several frets.

String Rake: Using a single downstroke (▢) or upstroke (V), quickly drag the pick across the strings, making sure to mute the indicated "x" notes with the left hand.

The diagram shows four measures of music on a treble clef staff and a corresponding guitar tablature. The first measure illustrates Decorative Slide with a note marked with a slide symbol. The second measure shows Accent with a note marked with an accent symbol. The third measure demonstrates Glissando with a note marked with a slide symbol. The fourth measure shows String Rake with a note marked with a rake symbol (▢) and a note marked with a rake symbol (V). The tablature below the staff shows the fret numbers for each measure: '10', '10', '10', and '10'. The String Rake measure has 'x' marks on the strings.

Slash Notation: Strum chords in specified rhythm using fingerings provided in grid diagrams at the beginning of the transcription.

The diagram shows a guitar transcription for two parts: Gtr. 2 and Gtr. 1. Gtr. 2 is a rhythm part with chords C, G, and C. Gtr. 1 is a lead part with various notes and slurs. The tablature below the staff shows the fret numbers for each measure: 5 7 5 7, 7 8 7 (7) 5, X 13 X 12, 12 10, 5 (5) 5 5 3 5 3. The tablature also includes a 'pick and fingers' section with 'P.M. --- 4' and 'full' markings.

"w/Rhy. Fig.1" means that the guitar part previously labeled "Rhy. Fig.1" is played again, together with the guitar part now shown.

"w/Fill 1" means that the guitar part labeled "Fill 1" (presented in a box at the bottom of the page) is played in addition to the guitar part now shown.

"Play Fill 1 2nd time" means that when a section of a song is repeated, the guitar part labeled "Fill 1" (presented in a box at the bottom of the page) is played in place of the part originally shown.

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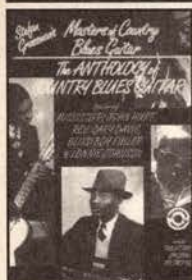
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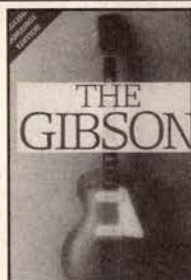
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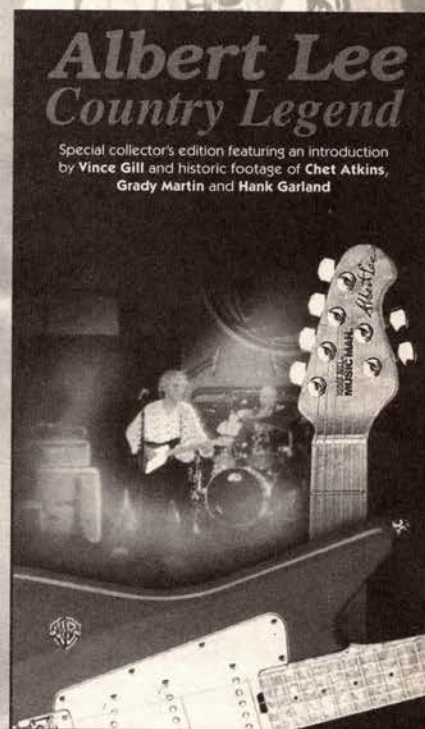
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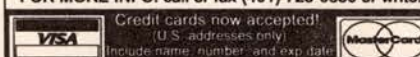
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STUPID GUITAR QUESTIONS

with Douglas Baldwin

TIPS TO SAVE YOUR GEAR—AND YOUR LIFE

Q: I have a Fender Strat Deluxe, and I always get hum with the pickup switch in positions 1, 3 and 5. It gets even worse when I add effects to the signal. What kind of operations are available to eliminate this humming, and how much do they cost? I'm also considering changing my pickguard to a new color. Is this simple enough to do myself?

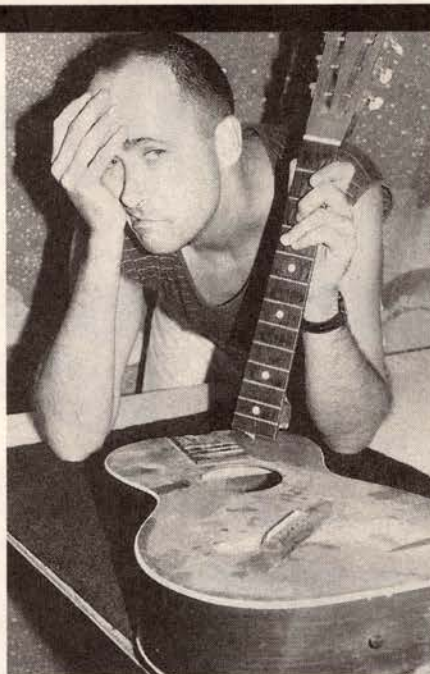
—smetpup, via Internet

A: Alas, smetpup, virtually all single-coil pickups will hum to some degree. The louder you set your amp and the more high-gain effects you use (e.g., distortion, graphic EQ or wah-wah pedals), the greater the hum.

That being the case, there are two paths you can take to solve the problem. The first is to install humbucking pickups; they don't call them humbuckers for nothing, and they don't have to be those big, fat, Gibson-sized models requiring loads of routing to your prized instrument. For example, you can retain a very authentic Strat tone with DiMarzio's new Virtual Vintage pickups. EMG also has an excellent series of active (i.e., using a battery-powered preamp) single-coil models, such as the SAV. For something with a more aggressive output, you might try any of the "rail" pickups, such as Seymour Duncan's Hot Rails, DiMarzio's Fast Tracks and Pro Tracks or WD's HR1R or HR1RL. (See the March 1998 issue of *Maximum Guitar* for evaluations of these and other models.)

But let's say you really love the sound of your pickups and won't part with their tone for anything. You could begin by having the interior of your guitar electronically shielded with either copper foil or nickel shielding paint. The pickup covers can also be lined with copper foil, and to reduce hum even further, all "hot" wires in your guitar could be replaced with shielded wire. Finally, you could check your signal path to eliminate any signal-boosting effects between your guitar and the first stage of your amp. Use an effects loop instead, if your amp has it.

While you're drawing the electronic entrails from your guitar, it's certainly a good time to consider changing your pickguard as well. This is a fine task to take on if you're confident of your mechanical skills, but I've seen some wickedly sad botch-ups in this area, like the fellow who Super Glued his pickups in place because he couldn't figure out how to reassemble the height-adjustment screws. If you're taking your guitar to a good



repair shop for some pickup swapping or for the aforementioned shielding and grounding work, it will be easier for them to replace the pickguard while they have everything apart.

Q: I've been playing guitar for about two years, and I'm getting pretty good. I need to adjust my truss rod because of some slight string buzz, and I'm worried that if I change the neck setting, my playing ability, tone and comfort with the action will also change. Will it make that big a difference? Also, I just bought a Boss CS-3 Compression Sustainer, which seems to add a loud buzz to my signal. It gets even worse when I use my wah pedal, and, frankly, it's pissing me off. What could it be?

—name withheld

A: Truss-rod adjustments, when done properly, make amazingly small changes to a guitar's neck. You should be able to eliminate the string buzz with virtually no noticeable effect on your playing ability or comfort. The tone of your guitar should improve, and this may help you to improve.

Assuming there's nothing wrong with your Compression Sustainer pedal, be sure to put it immediately after your guitar in the signal chain. A common chain of effects would be: guitar, compressor, distortion, wah, echo/flanger/chorus and amp. Make sure you're using the unit only to compress the

signal, not to boost it. Otherwise, it will only boost any hum or buzz already there.


Q: A few years ago, I covered my guitar with stickers of grunge and metal bands. Now that I'm totally into ska, I'd like to take them off. What can I do?

—name withheld

A: When I was a young pup (and I'm really dating myself here), there was a hot rumor that you could get high by smoking dried banana peels. As a cool reference to this, I covered the headstock of my guitar with Chiquita banana stickers. I felt pretty stupid when everybody determined that banana joints only give you a headache. I felt even stupider when I tried to remove the pesky things and scraped off half my finish in the process.

To save you this humiliation, here's the "stupid-approved" method for removing unwanted crap from your guitar. Get a small can of Naptha at your local hardware store. Naptha is a solvent that is just strong enough to dissolve the glue from most adhesives, but not quite strong enough to interact with a fully cured finish or a plastic pickguard. Grab some old rags (a couple of handkerchief-sized cloths will do), and set up a table *outside*—Naptha is flammable, and the fumes are toxic. Be sure to protect your hands with a pair of rubber dish-washing gloves.

Starting in the corner of a sticker, dab on just a touch of Naptha, then gently peel away. As the sticker lifts, keep dabbing more Naptha. Take your time, and by no means use a razor blade, butter knife or garden tools to help remove the stickers, or you'll end up with scratches in your finish for sure. The secret here is to be patient and work slowly. When you're all done, polish up your finish with any good guitar polish, and you should be ready to slap on some fresh stickers.

All Apologies Department: In the March 1998 issue of *Maximum Guitar*, I quoted Andy Connors from Fender, who stated that Kurt Cobain did not have the bridge of his custom Jag-Stang altered. In fact, Cobain replaced the stock bridge with a Tune-O-Matic-style bridge and blocked off the tremolo system to stabilize it. (Kurt was not a big whammy stick user.) You can find out even more on Kurt's equipment quirks in the August 1997 issue of *Guitar World*. 

Send questions to: *Maximum Guitar* c/o Douglas Baldwin, 1115 Broadway, 8th Floor, New York, NY 10010. email: scap@harris-pub.com

NEW PRODUCTS



Fender Deluxe Nashville Telecaster

Able to quickly produce a wide variety of tones, the Deluxe Nashville Telecaster was designed largely with Nashville guitarists in mind. The Deluxe uses two Tex-Mex Tele pickups in the neck and bridge positions; but it's the middle, Tex-Mex Strat pickup and a five-way switch that make the guitar unique to the Telecaster line, enabling it to approximate both a Tele and a Strat. The Deluxe features an alder body and a one-piece maple neck, and is available with a rosewood or maple fretboard.

LIST PRICE: \$549.99

Fender, 7975 North Hayden Road, Scottsdale, AZ 85258; (602) 596-9690; www.fender.com

MENATONE PEDALS

Menatone, the company that manufactures those neat-o Top Hat amps, adds four distinctive overdrive pedals to its product line. The Chawbox combines fuzz and octave effects, while the Blue Collar (described by the company as "working-man's overdrive") is smooth, midrangy and reminiscent of a plexi Marshall. The Red Snapper is a lead boost guaranteed not to "compress, darken, or in any other way destroy your tone." But it's the King of the Britains that got our attention, re-creating the sound of a hot-rodded plexi Marshall, replete with a semi-scooped midrange and tight, focused tone. Menatone pedals are entirely hand-built, run on a standard 9-volt battery and are thoroughly tested before shipping.

LIST PRICE: \$149 each

Menatone, 2812 S. Argonne St., Aurora, CO 80013; (303) 627-8708

FENDER DELUXE NASHVILLE TELECASTER

Able to quickly produce a wide variety of tones, the Deluxe Nashville Telecaster was designed largely with Nashville guitarists in mind. The Deluxe uses two Tex-Mex Tele pickups in the neck and bridge positions; but it's the middle, Tex-Mex Strat pickup and a five-way switch that make the guitar unique to the Telecaster line, enabling it to approximate both a Tele and a Strat. The Deluxe features an alder body and a one-piece maple neck, and is available with a rosewood or maple fretboard.

LIST PRICE: \$549.99

Fender, 7975 North Hayden Road, Scottsdale, AZ 85258; (602) 596-9690; www.fender.com

LEXICON MPX G2

The flagship product in Lexicon's new Custom Shop line of guitar products, the MPX G2 is an effects processor that offers both analog and digital effects via two separate signal paths. The two-path approach allows such



effects as compression, wah and analog overdrive to be placed in the amp's front end, while digital effects (delay, chorus, reverb and others) can be sent through the amp's effects loop. The MPX G2 uses multiple processors and features re-creations of classic effects like the Uni-Vibe, the Dyna Comp, and Vox and Cry Baby wah-wah pedals, in addition to pitch shifting, rotary speaker, and 20-second full-bandwidth delays. An MPX R1 remote controller is also available.

LIST PRICE: \$1,800

Lexicon, 3 Oak Park, Bedford, MA 01730-1441; (781) 280-0300; www.lexicon.com

RANDALL RT30R

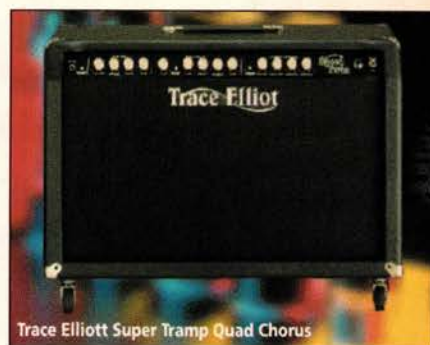
The RT30R is a reverb-enhanced update of Randall's excellent Class A tube amp, the RT30. Like its nonreverb sibling, the RT30R is a 30-watt, all-tube design (it uses EL84s in its output stage), featuring two channels (footswitch included), an active effects loop and two 12-inch Jaguar 60-watt speakers (Celestion Vintage 30s are available for an additional \$200). Also new to Randall's amp line—and



used on the RT30R—is a new look consisting of light yellow-colored cane grill and hunter green Tolex covering.

LIST PRICE: \$1,399

Washburn International Corporation, 255 Corporate Woods Parkway, Vernon Hills, IL 60061; (847) 913-5511; www.washburn.com



TRACE ELLIOTT SUPER TRAMP QUAD CHORUS

Like the other amps in Trace's Tramp line, the Quad Chorus uses a tube preamp and a solid-state power amp section. It also features a three-channel preamp and two master volumes (all footswitchable), reverb, Celestion 12-inch speakers and—in the Quad's case—a chorus circuit and 2x65-watt stereo power amp. It comes finished in "black buffalo" covering.

LIST PRICE: \$1,029

Kaman Music Corp., 20 Old Windsor Road, Box 507, Bloomfield, CT 06002-0507; (860) 509-8888; www.kamanmusic.com

LITTLE LANILEI ROTARY WAVE SPEAKER

Anyone who's heard an instrument played through a Leslie speaker cabinet knows that the Leslie's rotating components create one of the most startling audio effects invented. Now, from Little Lanilei, comes this 8 x 8 x 12-inch miniaturized rotating speaker cabinet. The Rotary Wave holds a 6.5-inch, 4-ohm driver and a variable-speed motor that can simulate the Leslie's three-dimensional chorusing effects (think "Lucy in the Sky with Diamonds" or "Badge"). The motor is powered via a 12-volt

adaptor (a nicad pack is optional). The speaker is non-powered and works with any amp that can handle a 4-ohm extension speaker.

LIST PRICE: \$399

Little Lanilei, c/o Songworks Systems, 31921 Camino Capistrano #274, San Juan Capistrano, CA 92675-3210



The BOTTOM Line

Leave that big rig
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you all the power
without the
pounds.

by Casey Wong

photography by Lorinda Sullivan

UNTIL ONLY ABOUT a decade ago, bassists were the second-class citizens of the music world. While guitarists were wheeling around small, phenomenal-sounding amps, bassists had to struggle with 100-pound amp heads and back-breaking 8x10 cabinets just to get a decent sound. Certainly, the prospect of carting around a bass rig left little enthusiasm for playing a gig.

Well, times have changed, and numerous manufacturers are making smaller bass amps that won't cause a hernia. Dubbed "combos," because the amp and cabinet are combined into one moveable unit, they are often as powerful and tweakable as those beloved bass rigs of yore, delivering superb sound and portability. Don't believe it? Just check out these five powerhouses—proof that sometimes less is definitely more.





The BOTTOM Line



HARTKE KICKBACK XL

If portability is your greatest need, get your hands on Hartke's Kickback XL (\$599). This lightweight, knee-high titan packs a Hartke HS1200 135-watt, solid-state amplifier and a single 12-inch aluminum-cone speaker into a compact cabinet designed to sit flat on the floor or in an angled position, pointing up toward you like a stage monitor.

The front panel includes Low, Mid and High equalization knobs, a switchable Shape control (which incorporates your pre-selected EQ and introduces a 20 dB boost continuously variable from 80 to 1,000 Hz), an XLR output and a 1/4-inch headphone output. The Kickback XL doesn't have the firepower to crack cement, but it makes up for its humble power section by delivering crisp transients and a certain utilitarian flair. While the amp is simply too small to reproduce the lowest lows of a five-string bass, it can produce a very respectable and surprisingly solid sound after some careful tweaking.

With the Kickback XL in tow, small stages or coffeehouse gigs won't create problems for you or your audience, and you'll have no trouble feeding the amp directly into a house PA system via the front panel's XLR output jack (which, by the way, taps the signal *before* the amp's EQ circuit, thus making it particularly soundman-friendly).

TUBEWORKS 7200-12

If you place function ahead of form, you'll love Tubeworks' 7200-12 bass combo (\$599). Rated to deliver 100 watts into a 12-inch driver and a bullet tweeter, the 7200-12 is highly portable and offers all the features you'll need to get a substantial bass sound, even if the amp's stiff, boxy looks leave you somewhat limp.

Most impressive of the 7200-12's many features is its hybrid preamp, which lets you choose between a tube or solid-state circuit via a Tube/FET switch located on the amp's front panel. As might be expected, the 7200-12 sounds noticeably warm in the tube preamp mode, while its FET circuit imparts a

bottoming due to large transients.

Simply put, the 7200-12 is functional and plenty loud. Its EQ section enabled us to dial in a diverse assortment of sounds—from a midscooped funk tone to low-down, aggressive rock—and the amp's sturdy 12-inch driver didn't distort until we purposely maxxed its output. Additionally, you'll find the limiter circuit rather handy if, for whatever reason, your technique is suffering, and its unassuming look and portability are two nice advantages when you're trying to let your bass do the talking. (The amp is also available as the 7200-15, with a 15-inch speaker, for \$699.)

AMPEG B15-R PORTAFLEX

Drawing on the legacy of legendary Motown bassist James Jamerson, Ampeg has reintroduced the B15-R Portaflex (\$1,499), delivering that same vintage tone along with some modern refinements.

Rated to deliver 100 watts (or a more conservative 60 watts via a half-power switch) and fitted with a 15-inch speaker and a piezo tweeter, the all-tube B15-R, like its revered predecessor, comes with a "flip-top" head that sits upside down in the cabinet until you pull off the cabinet's top panel (the underside of the head's chassis) and turn it right-side up. This, in turn, reveals a collection of tubes and an engraved Plexiglas Ampeg logo that glows when the amp is on.

Front panel controls are simple: in addition to inputs for active- and passive-circuit basses, there are two buttons to add low-end beef or crystalline highs, a three-band EQ section (with a five-position middle frequency knob) for tone shaping, gain and master volume knobs and a standby switch. Rear panel features include an XLR output (with accompanying switches for pre/post EQ and ground/lift), a standard 1/4-inch jack speaker output, line-in/line-out jacks, an output impedance switch for 4- or 8-ohm loads and a switch that adjusts the output tube's bias current for either 6L6 or EL34 output tubes (the B15-R comes loaded with a quartet of Groove Tube 6L6s).

The B15-R has a great vintage look and an array of sweet tones, along with plenty of punch and a solid low-end. By adjusting the gain knob, we were able to coax all sorts of growls from the amp, and a three-position tweeter attenuator on the back of the cabinet enabled us to vary the amp's treble output between something decidedly lo-fi and a tone that's much more modern and "high tech."



noticeably tighter low end. A four-band EQ section helps you craft a wide range of tones, but these knobs aren't subtle and they take some getting used to: turned fully counterclockwise, they're completely off; turning them flush right provides a massive boost. Other features include a Contour control, an effects loop, two XLR outputs and a variable limiter, which averages input levels to increase headroom and prevents speaker



Although it weighs in at 87 pounds, the B15-R nevertheless comes with a removable dolly fitted with casters (à la all those old Ampeg guitar and bass amps), and given its unique sound and overall flexibility, you'll readily forgive the extra weight.

MESA/BOOGIE BUSTER

When it comes to building quality guitar amplifiers, Mesa/Boogie doesn't mess around. You'd expect their bass combo to be the real deal as well, and it is. The Buster (\$1,299) is a wide, rather squat-looking, all-tube 200-watter that sits on the floor and fires two 10-inch speakers right up toward you—a sensible combo design that will excel over the long haul.

Aside from switches for power and stand-

by (and their groovy blue-light indicators), the Buster's front panel is all about tone: pant-ruffling lows, sweet mids and glassy highs are just a tweak away thanks to three basic tone controls. A seven-band graphic EQ (activated by a front-panel switch or a footswitch) allows for a drastically different, finely tuned sound, but we'll be damned if the Buster didn't sound awesome with all the EQ set flat. Rear panel controls are few, but most notable is the effects loop, which offers level controls for both the send and return jacks.

At first glance, the Buster seems a bit cumbersome for lugging around to gigs, and indeed, it is heavy (approximately 90 pounds). But thanks to a side-affixed carry handle and two semi-recessed wheels, you'll be happy you dragged it along. The Buster offers just what you want from an amp: full-bodied tonal shaping that can be subtle or saturated and wads of ballsy tube power to keep your sound thumping away on any stage.

SWR SUPER REDHEAD

Any bassist who's ever wished for more power and/or better control of their sound will drool all over SWR's Super Redhead (\$1,799). From its juicy tube preamp section to its 350-watt power amp and right down to its two 10-inch drivers and horn, the Super Redhead is all that a bass combo should be. The folks at SWR thought of everything—from an empty two-inch-wide rack space that lets you install the processor of your choice to the amp's snap-on protective front

cover. And this baby is worth protecting.

If you're afraid of controls, brace yourself, because the learning curve here is steep; however, once you're familiar with the Super Redhead's knobs and parameters, you'll find there's nothing this amp can't do. Front panel features include separate inputs for passive- or active-circuit basses, an "aural enhancer" circuit, bass (with a pull-on subharmonic boost), treble (with a pull-on shelving EQ boost/cut), a semi-parametric mid control (contin-

uously variable between 200 Hz and 800 Hz with independent level control), separate gain and master volume controls (each with their own clipping LEDs), an Effects Blend knob, 1/4-inch and XLR (pre- or post-EQ) line outs, an XLR pad, a stereo headphone jack and on/off switches for power, internal speaker and internal fan. Also on the rear panel are jacks for an effects loop, tuner output and a tweeter attenuator knob.

Basically, you'd have to be crazy or deaf to regret owning the Super Redhead; aside from football stadiums, there's no gig it couldn't handle. It's got tons of headroom, it consistently sounds excellent, and it can reign in virtually any sound imaginable. Whether you're talking about monstrous bass, rich mids, or sparkling highs, the Super Redhead can do it. And all from an 80-pound combo with carry handles and removable casters. Not bad for \$1,799. **G**

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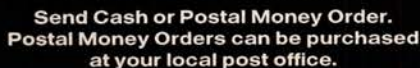
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product reviews
PRODUCT REVIEWS

PRS McCarty Hollowbody & Hamer Artist Custom Guitars

by Tom Beaujour



Lorinda Sullivan

ONCE, WHEN I was a wee ankle biter, I wobbled into a local music store and noticed an intriguing electric guitar hanging on the wall, one that was thin, hollow and adorned with interesting f-shaped holes on its surface. Sensing my infatuation, the wise old man behind the counter spun a fabulous yarn that I naively believed for years thereafter. "You see," he said with a toothless grin on his wrinkled, unshaven face, "a long time ago, an obscure luthier named F. Hole went on a camping trip. During his journey, he saw a group of Iroquois warriors making a canoe by hollowing out a tree trunk. F. Hole was profoundly marked by the experience and, upon returning to his woodshed, adopted the Native American craftsmen's technique when he took a nice big hunk of mahogany and fashioned the first thin, hollowbody electric guitar."

Bizarre anecdotes aside, violin-like f-holes graced guitars long before they appeared on the electric guitars played by Chuck Berry. Some of the earliest archtop guitars—hollowbodied, of course—used them, and the earliest amplified guitars, being archtop instruments, had f-holes as well. These large-bodied "jazz boxes" have typically been the mainstay axes of portly bluesman and goateed jazz cats alike.

In the Fifties, Gibson revolutionized the hollowbodied amplified guitar by combining its aesthetic with the solidbody, "modern" electric guitars the company was innovating. The net result yielded a classic, bell-like tone, one that is rich, with a lively, smooth resonance. It's a tone that's seduced many dyed-in-the-wool rockers, including John Lennon, Ted Nugent, Rush's Alex Lifeson, and, of course, Chuck Berry. Indeed, electric guitars with f-holes have rocked as hard as they've bopped.

Unquestionably, modern f-hole-bearing electric guitars are hardly created equal, as our two review specimens—the Hamer Artist Custom and the Paul Reed Smith McCarty Hollowbody—make perfectly clear. The Artist Custom borrows its design from Gibson's time-honored ES-335 guitar (which debuted in 1958), and like that instrument, it features a solid block of mahogany in the body's center. This mahogany strip serves to anchor the instrument's pickups and bridge, while allowing for a distinct sustain and resonance. Since this design is, essentially, partially solid, guitars using them are known as semi-hollowbody types.

Then there's an instrument like Paul Reed Smith's McCarty Hollowbody, which resembles another classic Gibson electric—the ES-330. The beloved 330's body is entirely hollow, with pickups and hardware mounted to the top of the guitar using little or minimal reinforcement. This design nets a rich, musical tone, albeit with a notorious sonic enemy: feedback. Mind you, this feedback isn't the glorious, electrified oscillation associated with Jimi Hendrix but rather the gnarly howl that occurs when volume from the guitarist's amp resonates in the guitar's hollow body, creating a vicious cycle that's the bane of hollowbody players. Nonetheless, the two gui-

The Artist Custom and McCarty Hollowbody handled feedback with flying colors, while displaying some truly delectable tonal colors.

tars reviewed here handled feedback with flying colors, while displaying some truly delectable tonal characteristics.

Hamer's Artist Custom (\$2,699 as shown) resembles the six-stringed love child of a double-cutaway Les Paul Junior and an ES-335. Its semihollow body (like the dugout canoe imagined by my old music store vendor) is comprised of a Honduran mahogany base with a stunning, flamed maple top. The Artist Custom's 24 and 3/4-inch mahogany neck (with a 14 and 1/2-inch radius and a width measuring 1.66 inches at the nut) is substantial but not unwieldy, while its rosewood fingerboard (appointed with 22 meticulously dressed frets) is truly worth noting. Typically, the fretwork found on Hamers is consistent and topnotch, but the Artist Custom, in particular, had that extra bit of magic, allowing effortless bends, easy chording, and shredding of single note lines with exceptional ease.

The Artist Custom is outfitted with two Seymour Duncan Seth Lover pickups, which are extremely accurate recreations of the mythical Gibson PAFs for which vintage hounds pay hundreds of dollars. Metal-mongers be warned: the Lovers are not super-high-output preamp sizzlers but distinctly civilized pickups with a unique balance of clarity, personality and midrange wallop that perfectly complements the Artist Custom's design.

Played through a Blackface Fender Deluxe, the guitar produces warm, clean tones, while being equally adept at kicking out the blues and rolling like the Stones. Through a 100-watt Marshall stack, the Artist Custom screams in a way that belies its distinguished looks. What can one say? Hamer has a definite winner here.

Unlike the Artist Custom, the PRS McCarty Hollowbody (\$3,000) is a true hollowbody, and with the exception of a small, mahogany reinforcement block that anchors the guitar's compensated PRS stoptail bridge, *there's nothing in there*. Even unplugged, the McCarty is a pleasure to play, producing loud, snappy acoustic tones. This comes as little surprise, since the marriage of a solid, carved spruce top and a one-piece, solid mahogany back and sides makes this guitar, essentially, a diminutive acoustic with extremely electric tendencies. The McCarty's light, unobtrusive satin finish also likely contributes to its liveliness. An understandable concern with a completely hollowbody guitar like the McCarty is feedback, but, fortunately, small body size and the guitar's relatively small surface essentially do away with this problem.

Although the McCarty wasn't as effortless to play as the Hamer, the instrument's rosewood capped neck features exceptionally well-dressed frets, and the McCarty's intonation was spot-on, despite its nonadjustable tailpiece. This allowed triads to ring loud and true when played on the upper reaches of the neck. Plugged in, the McCarty (with its two specially voiced PRS pickups) has a "throatier," more dense character than the Artist Custom and proved ideal for jazz lines and chording.

The Hollowbody isn't a balls-to-the wall rocker, nor was it designed to be. Which isn't to say it doesn't snap and growl with its bridge pickup engaged; it did, and power chords rang with a detailed subtlety that raised many eyebrows here at the office. If subtlety and nuance is your game, then this is the axe for you. The McCarty Hollowbody is, without a doubt, the Marlene Dietrich of electric guitars. **G**

Hamer, c/o Kaman Music Corp., 20 Old Windsor Road, P.O. Box 507, Bloomfield, CT 06002; (860) 509-8888; www.kamanmusic.com

Paul Reed Smith Guitars, 107 Log Canoe Circle, Stevensville, MD 21666; (410) 643-9970; www.prsguitars.com

Michael Camp Players Standard Guitar

by Tom Gogola

The Camp's two-slab approach has something to do with the guitar's deep and delirious tonality, but our favorite feature was the neck, one of the fastest known to man.

DESIGNED AND BUILT at a state-of-the-art luthier shop in Plymouth, Michigan, Michael Camp guitars are a prime example of American craftsmanship. They exemplify the difficulty of making a truly unique-looking guitar without sacrificing some aspect of playmanship or tone.

Having said that, Camp's Players Standard hardly looks exceptional (we've seen these Paul Reed Smith-like Campbell soup cans a zillion times), yet its performance is as advanced as a cutting-edge work of pop art.

The Camp line is a three-tiered affair that offers a variety of bolt-on and set-neck designs. The set-neck Players Standard



sports Seymour Duncan '59 pickups, a Wilkinson tremolo bridge, Schaller mini locking tuners and a rosewood fretboard fitted with Dunlop 6105 jumbo frets.

Camp's set-neck models are unusual in that they are constructed entirely of two mahogany slabs, and all models—with the exception of the Masters Standard—feature a body capped with flame maple. Unquestionably, the Camp's two-slab approach has something to do with the guitar's deep and delirious tonality. But our favorite aspect of the guitar was its neck, one of the fastest known to man. The Players

Standard body is ergonomically sophisticated, thin as a Triscuit and extremely well balanced.

Our demo guitar arrived with spot-on intonation and action that took an appreciated middle ground. Tested through Fender's battery-operated, one-watt Mini-Twin as well as a wee-bit louder 100-watt Marshall combo, the

Players Standard delivered some excellent tonal variations. In the neck position, the Duncan '59 gave us a moist, almost fetid lushness of sonic whippety-do-da, while the bridge pickup had us cranking out super-crunchy doses of Angus beef.

No one can argue, without risking serious head injury, that there isn't a certain cookie-cutter mentality at work out there in luthier land when you're talking guitars in this league. After all, professional musicians want professional guitars and, perhaps, a sense of continuity. In Camp's favor, his guitars moan, meow and bellow with a tone that's unique, and a look that's as pleasing to the eye as it is to the hand.

LIST PRICE: \$1,899

Michael Camp, 495 Amelia, Plymouth, MI 48170; (313) 254-9661

U.S. Masters Vector Versatek Guitar

by Douglas Baldwin

The Versatek's custom pickups were refreshingly clear, without the faintest hint of squawk that often plagues humbuckers.

AT FIRST GLANCE, one might dismiss the Vector Versatek as just another fancy, albeit handsome, Strat clone. That would be a pity, since this guitar packs an uncommon number of innovations and quality components into its relatively traditional form.



U.S. Masters starts with premium tonewoods, including a tightly figured maple top on a book-matched Honduras mahogany body. The neck is carved from a piece of intricately spotted birdseye maple teamed up with a fine-grained pau ferro fretboard.

Some of the Versatek's most unique and practical innovations are found in the construction of the neck, which retains a consistent radius and thickness along its entire length, giving it a more rounded, chord-friendly feel in the lower positions and a flatter contour for single-note fingerings as you ascend. Another innovative touch occurs at the neck-body joint: the heel is contoured and the neck plate is eliminated to provide maximum access to the upper positions. The joint itself has a ledge cut into it that more securely mates the neck with the body to reduce the chance of shifting.

Although the Versatek comes standard

with a non-tremolo Wilkinson bridge (a Floyd Rose tremolo system is optional), it employs locking Sperzel tuners and a Graph Tech nut. These welcome additions virtually eliminate tuning problems from slipping or pinched strings.

Plug in the Versatek and you get to taste U.S. Masters' custom pickups and creative electronics. Our model's dual humbuckers were refreshingly clear, without the faintest hint of squawk that often plagues humbuckers. (A humbucker/two-single-coil configuration is also available.) The Versatek's five-position switch gives each pickup full reign in the outside positions, while the three inside positions access one coil of the neck pickup, the full neck pickup with one coil of the bridge pickup out of phase, and one coil of the bridge pickup. This adds up to a wide variety of sounds with consistent clarity.

With a list price of \$1,449, the Versatek compares favorably with guitars that cost up to \$500 more. Players seeking a clear-voiced and meticulously well-built guitar will find the U.S. Masters a masterful alternative.

U.S. Masters Guitar Works, 2324 Pinehurst Drive, Unit B, Middleton, WI 53562; (608) 836-5505

Lorinda Sullivan

Squier Musicmaster Guitar and Bass

by Mike Bieber

WHEN IT INTRODUCED the Musicmaster guitar back in 1956, Fender described the instrument as "ideal for students and adults with small hands." In other words, perfect for budding rock stars or munchkins of all ages. The guitar's player-friendliness was a result of the Musicmaster's insanely short, 22 and 1/2-inch neck scale, which, because of reduced string tension, allowed for easy bends and excellent playability overall.

But like many guitars that started life as "beginner" or "student" instruments (among them, Les Paul Juniors, Fender Mustangs and Epiphone Olympics and Coronets), these Eisenhower-era relics have gradually transcended their student stature by finding their way into the hot, sweaty palms of serious, creative musicians (including a few artsy, "downtown" New York City types), thus making them somehow legit. The Musicmaster's current incarnation as part of Fender's Squier line (which has played host to some of the company's more original and adventurous new production models) should only enhance this guitar's rep as a serious, albeit slightly miniaturized, creative tool.

We reviewed the new Squier Musicmaster guitar and bass together because, well, they make a lovely pair. They're also affordably priced, which makes them an ideal set for anyone in need of both a well-made guitar and bass.

SQUIER MUSICMASTER GUITAR

Over the years, the Musicmaster has been manufactured with various neck lengths, bridges, pickup placements and cosmetics. The guitar's 1998 version, however, is a truly modern update that employs a two-piece alder body, a bolt-on one-piece maple neck with a 24 and 3/4-inch scale (similar to what Fender started using on Musicmasters in the mid Seventies) and a 22-fret rosewood fretboard. Neck width at the nut measures one and 5/8 inches, and the Squier Musicmaster's neck profile is a somewhat chunky "C" shape that's decidedly *not* for little hands.

The guitar's string-through-body bridge, with six individual and fully adjustable saddles, is reminiscent of the bridge used on Musicmasters during the Seventies (as well as



The Musicmaster's current incarnation as part of Fender's Squier line should only enhance its rep as a serious, albeit slightly miniaturized, creative tool.

some Sixties relics like the Electric XII and Swinger models). But it's the Squier's electronics that make this instrument truly radical within the Musicmaster's continuum. The guitar uses one high-output humbucker placed near the bridge, but what appears to be spartan electronics—just a pickup and a simple volume knob—is actually a whole lot more, thanks to a coil-tap circuit that's engaged when the volume knob is pulled out. Pretty nifty.

This translates into a diverse palette of bolt-on/bridge pickup tones. In its 'bucker mode, the Musicmaster delivers warmth and power along with a Fender-like high-end twang. With only one coil engaged, the Musicmaster's output is significantly reduced, while the guitar's inherent brightness is considerably more pronounced and Strat-like. The Squier Musicmaster also benefits from solid playability, with a fluid fretboard and medium frets that are excellently polished and fitted, both of which afford easy bending.

Only one quibble: the Musicmaster's bridge is uncomfortable for palm muting due to the saddles' Allen screws (sharp little suckers), which protrude into your hand. Ouch! Also, how about offering this mean machine in some exciting finish and pickguard combinations? The current color choices—sonic blue, black, white and shell pink, with a three-layered white guard—are a bit drab. Nevertheless, the Squier Musicmaster is a badass little guitar at an appealing price, and one that succeeds in many applications. "Student" guitar? No way.

SQUIER MUSICMASTER BASS

The Squier Musicmaster bass isn't much different than the one Fender rolled out in 1970. Like its predecessor, the new kid uses a maple neck with a 19-fret rosewood fretboard and a short, 30-inch scale. Hardware and electronics remain largely the same, as well: a four-saddle string-through-body bridge, traditional Fender bass tuners, and electronics consisting of one pickup and a volume and tone control. There is, however, one key difference with respect to the pickup: In its early years, Fender simply threw a Musicmaster guitar pickup onto the bass. The Squier, thank its lucky stars, has its very own single-coil pickup—not a hand-me-down. Also, the Squier uses a two-piece alder body, as opposed to the ash body of the original.

Unquestionably, the Musicmaster is every bit a short-scale bass: its strings are looser than on long-scale models like the Precision and Jazz Bass, and intonation is a bit funky on the bottom two strings. On the plus side, the Musicmaster's shorter scale makes it enjoyable and significantly easier to play—at least if you're a munchkin.

That said, the Squier Musicmaster bass offers excellent playability overall, with more than sufficient bottom end—not as ballsy and resonant in the low end as its P-bass brother, but bassy nonetheless. The absence of a thumb rest is a definite downside (resting your thumb on the pickup simply doesn't cut it), but otherwise, this little guy is a whole lot of fun. And it definitely kicks out some bottom. **LIST PRICES:** Musicmaster guitar, \$349; Musicmaster bass, \$399

Squier, c/o Fender, 7975 N. Hayden Rd., Scottsdale, AZ 85258; (602) 596-9690; www.fender.com

Samick Artist Series YBT 6629 6-String Electric Bass

by Steven Sane

The Samick YBT 6629 is truly an impressive instrument, offering great tone and playability for nearly any style of music.

THERE'S A NOTION that six-string electric basses are exotic, high-priced, custom-made affairs, and, in fact, most of them are. Typically, six-string basses extend the range of the four-string electric bass higher and lower via two additional strings: the high string, tuned to B below middle C, and the low string, tuned to B two octaves lower. The expanded range typically translates to an inflated price tag, but with the YBT 6629, Samick has introduced a six-string electric bass that's well-designed, well-made and affordable.

Visually, the Korean-built YBT 6629 is reminiscent of certain Alembic, Aria Pro II and Ibanez basses, and like them, the 6629 uses a through-the-body, multi-laminate maple and walnut neck with dark-stained ash body wings and a rosewood fingerboard. This combination of woods is a classic design that yields

excellent tone, seemingly endless sustain, a bright and articulate top end and an emphatic bottom.

The instrument's 34-inch, two-octave neck sports a great fret job that allows excellent playability. The tuners—four on top, two on the bottom—are ergonomically placed, with string spacing very close at the nut and closer than usual at the bridge. This results in a fast action that's comfortable for guitarists and most bassists. Gold hardware is employed throughout the instrument.



The 6629's body has deep, beveled cutaways for easy upper-register accessibility and excellent balance. And while the instrument's satin finish provides better mobility on the neck, it masks the body's beautiful ash grain beneath a dark, cloudy stain. If only for the sake of appearance, a buffed, gloss finish would highlight the ash.

No matter. The Samick's electronics are superb: two warm soap bar humbuckers clearly bespeak the instrument's naturally rich tone, while master volume, active bass and treble controls and a pickup selector pot allow for excellent tone-shaping and versatility. You can dial in everything from ultra-bright highs to the boomiest bottom end, with classic Precision and Jazz Bass tones in between.

The Samick YBT 6629 is truly an impressive instrument, offering great tone and playability for nearly any style of music. Although Samick doesn't give its instruments' list prices, the YBT 6629 has been seen around New York City retailers for roughly \$1,100.

Samick, 18521 Railroad St., City of Industry, CA 91748; (818) 964-4700

Ibanez RG520GP Guitar

by Douglas Baldwin

Ibanez's RG series has always offered high quality and excellent workmanship at down-to-earth prices. The 520GP is no exception.

IF IBANEZ DIDN'T actually introduce the Strat-on-steroids design, it has certainly maintained the most consistent profile with them. Its RG series of guitars has been around since 1987, and this new model, RG520GP, is a proud carrier of the tradition.

Most notable is the basswood body's sleek, stealth bomber-like finish, a metallic pewter color that's tastefully accented with black chrome hardware. Also unique to the 520GP is its two-humbucking pickup design. (RGs typically have two humbuckers and a single-coil pickup in the middle.)

Beyond that, the guitar sports many of the features one expects from the RG series, like a locking tremolo system. Its pickups are Ibanez V7 and V8 high-output humbuckers. The 520GP's five-position pickup selector is cleverly wired to access each full humbuck-

er in the outside positions; one coil of each in the inner positions; both pickups together; and one coil of the neck pickup alone. The resulting "in between" positions are clear and twangy alternatives to the full humbucker tones.

The guitar's satin-finished maple neck has a wide, flat contour, while the fretwork on the rosewood fingerboard is impeccable. The neck also has a rosewood/pao ferro/walnut center stripe and a separate scarf-jointed headstock. This ensures added

strength at the head-neck joint, where the locking nut's hold-down screws would otherwise dangerously weaken this area. The 520GP's neck-body joint is nicely rounded to minimize interference in the upper positions and employs separate recessed screws with washers. This eliminates the need for a neck plate, while retaining plenty of holding power.

Hardware consists of enclosed tuners, the aforementioned Floyd Rose-licensed recessed tremolo, metal pickup mounting rings and knurled dome-top volume and tone knobs.

The RG520GP was superbly set up with low action that produced nary a buzz, and its low profile and recessed tremolo system are a welcome relief. All in all, Ibanez's RG series has always offered high quality and excellent workmanship at down-to-earth prices, and the 520GP is no exception. LIST PRICE: \$799.99

Ibanez, c/o Hoshino USA, 1726 Winchester Rd., Bensalem, PA 19020; (215) 638-8670; www.ibanez.com



Lorinda Sullivan

Digitech RP7 Valve Preamp/Effects Processor and Controller

by Douglas Baldwin



For the price of a budget-level guitar, Digitech has packed some serious sonic dynamite into the RP7 Valve.

ONCE UPON A time, low-priced multi-effects processors were known for serving up a handful of buzzy, hissy and painfully wimpy sounds. Digitech's RP series of effects processors has gone a long way toward killing this perception, and the new RP7 Valve really puts the nail in the coffin. It offers up a ridiculously long list of 30 very useful (and very tweakable) effects in 40 factory presets and 40 user-programmable settings. What's more, every one of the RP7's effects locations (there are nine) can be programmed in or out of the chain, and several of them (including distortion, modulation/pitch effects, delay and reverb) can be turned on or off via foot switches. In addition, any one of eleven different parameters can be assigned to the unit's onboard expression pedal. Amazingly, the RP7 Valve's list price is just \$400.

The effects chain begins with an analog compressor. This is followed by a mighty preamp selector that offers eight different preamps (four tube and four solid state), with tones ranging from deliciously clean through all manner of distortions and vintage fuzz. The gain and level of each preamp can be individually stored, so that while you use only one preamp at a time in any given setting, you can tweak the other seven and have them ready should you care to use them.

Next in the chain is a very flexible noise gate, followed by a three-band equalizer that delivers up to 15 dB of boost or cut on the

lows and assignable frequencies from 130Hz to 16KHz on the mids and highs. Next up is the Wah Wah section, featuring seven distinctly different wahs. It might seem a foregone conclusion to assign the Wah Wah to the expression pedal, but you can also create a "virtual pedal" preset to get just the right frequency and never have to worry about losing that sweet spot.

A cornucopia of multiple functions are contained in the Mod/Pitch section. Here, you'll find chorusing, flanging, phasing, vintage tremolo, panning, pitch shifting, pitch bending and intelligent harmonizing, each one fully controllable. In addition, the speed and depth controls for the chorus, flanger, phaser, tremolo and pan can be assigned to the expression pedal. The pitch shift, pitch bend and harmonizer cover all the sounds of Digitech's classic Whammy pedal, and the expression pedal can be assigned to control alternate parameters such as the harmonizer's key center.

A stereo digital delay is next in the effects chain. There are seven mono and stereo paths (including some dizzying left-right ping-pong possibilities), and the memory for each delay goes up to a mind-numbing 3.5 seconds. In addition, the expression pedal can control either the level or the feedback of the echo.

Coming up near the end of the chain, a reverb link offers nine types of ambiance, including plate reverb, vintage spring reverb

and various room settings, including one called "Bathroom."

The RP7 Valve's 20Hz to 20KHz bandwidth can be disarmingly harsh to guitarists attuned to the usual 5K rolloff imposed by most amps and speakers. For this, Digitech has added a speaker cabinet emulator at the end of the effects chain. If your cafeteria tray is not yet full, consider that you get to choose from 10 different cabinet types.

Other bonus features in the RP7 Valve include a chromatic tuner, a "Jam-Along" jack for playing with tapes and CDs and a feature that lets you sample up to 12 seconds of incoming music and play it back at slower speeds to facilitate learning licks.

All this is housed in a rugged metal frame measuring 18 inches x 8.75 inches x 2.75 inches. The face has six footswitches, an expression pedal and two groups of four small buttons for editing effects, as well as two knobs for controlling overall output level and presence. A four-digit LED and a matrix of smaller LEDs tell you what settings

you've called up and which effects are activated. As you edit, the four-digit LED shows you what values you're hearing.

The unit's back panel provides the input jack for your guitar, a stereo input for external audio sources (useful for jamming or sampling), a stereo headphone jack and a pair of jacks for either mono or stereo output. Power is provided via an unusual 9V AC adaptor, which thankfully avoids the "black wall-wart" syndrome by placing the transformer in the middle of the line. The rear of the unit gives you a peek at a Sovtek 12AX7 preamp tube—the secret weapon in warming up many of the RP7 Valve's preamp tones.

Complaints? Given the RP7's list price, they are few. The order of effects is well-chosen, but if I ran the circus, I'd make their locations movable. And low-impedance Cannon connectors would facilitate optimum studio and mixing board applications.

But it's hardly fair to complain. For the price of a budget-level guitar, Digitech has packed some serious sonic dynamite into the RP7 Valve. It excels for headphone jamming, sampling and learning licks, and it'll get you through a load of studio and live applications. Just don't forget to wipe the drool off your chin when you unplug.

Digitech, 8760 South Sandy Parkway, Sandy, UT 84070; (810) 566-8800; www.digitech.com

RECORD REVIEWS

Ratings are based on a maximum of five stars



PAGE/PLANT:

Walking into Clarksdale (Atlantic)

HOT ON THE heels of last year's excellent *BBC Sessions* (Atlantic), the Led Zeppelin brain trust of Jimmy Page and Robert Plant offers Zep fanatics a great album of completely new material. *Walking into Clarksdale* arrives packaged as a Page/Plant product, but the distinctively bombastic fingerprints of the mighty Zeppelin are all over this wonderful 12-song effort. With its "Eastern" moments, soft acoustic sections, off-kilter Jimmy Page fugues and generally superb, complex tunesmanship, *Clarksdale* recalls the ambitious *Physical Graffiti* days of yore: songs like "Shining in the Light," "Please Read the Letter" and the title track could have come straight off that high-water mark.

Amazingly, although *Clarksdale* was produced by alterna-guru Steve Albini, it bears none of his signature hypercompressed sound. Dispensing with the snide remarks about our favorite dinosaur-rock bands latching onto the hot producer of the day (see also: the Rolling Stones/Dust Brothers tag team), we'll assume that, in choosing Albini, Page and Plant were simply looking for that confounded bridge to the 21st century and not merely hoping to sell more records. Fortunately, they haven't betrayed their own legacy in the process. Quite the opposite, in fact. *Walking into Clarksdale* is the real deal.

★★★★

—Tom Gogola

MOTÖRHEAD: *Snake Bite Love* (CMC)

YOU'VE GOT TO hand it to Motörhead's Lemmy Kilmister: on album after album (after album), the damaged grandpappy of thrash succeeds in bringing a bloodied fistful of bruising integrity to the effort. There's no slacking in style or substance, even as the great goitered one pushes the age of 50 and the songs and albums all become one brutal blur. On the exemplary, 11-song *Snake Bite*

Love, Lemmy again plunges into the desperate and trenchant subject matter that has made Motörhead a thrash, punk and metal institution since 1980's *Ace of Spades*.

Familiarity breeds contempt, but only for all things soft and squishy. There is something comforting about Lemmy's determination to release tough records year after year. Fact is, on your typical Motörhead album there's always some kind of "Love For Sale," "Dogs of War" usually roam freely, someone is generally "Dead and Gone," Lemmy is usually "Desperate For You," and he invariably needs to end it with some kind of "please kill me" declaration that we're all "Better off Dead."

"Out of the night," he sings, "comes a song that I know. Twisted and ruined and black." Keep 'em coming, Lemmy.

★★★

—T.G.

JERRY CANTRELL: *Boggy Depot* (Columbia)

BOGGY DEPOT ISN'T the new Alice in Chains album, but it might as well be. Credited to AIC mastermind Jerry Cantrell and featuring bandmates Mike Inez (bass on three tracks) and Sean Kinney (drums on most of the album), the only name conspicuously absent is that of singer Layne Staley. He's hardly missed, though: Cantrell's clenched-jaw croon and gothic harmonies (especially on "Cut You In," "Jesus Hands" and "Satisfy") are so preternaturally reminiscent of Staley, one can't help but wonder who made who.

Ironically, the same elements that will make *Boggy Depot* such a comfort to AIC's core audience also signals Cantrell's failure of nerve, or at least his musical tunnel vision. The lyrics tap all the usual suspects—drugs, damaged relationships, and tormented souls—and the music is mostly workingman's metal: classic rock for the '90s generation, and AOR packaged as Alternative Rock. Only the last song, "Cold Piece," with its ventilated groove, knotty saxophone runs (courtesy of Fishbone's Angelo Moore) and stark piano, engages the listener on its own terms.

★★1/2

—Greg Siegel

MANOWAR:

Hell on Wheels Live (Universal)

AFTER THE EARLY Nineties grunge/alt-rock invasion, Eighties metal was left for dead. But for Manowar, who broke the world record for loudest band in 1994, that setback hasn't weakened their determination—or for that matter, bassist/songwriter Joey DeMaio's overblown ego.

On *Hell on Wheels Live*, Manowar delivers more than two hours of furiously bombastic metal, including DeMaio's superfluous

solo, "Black Arrows"—10 minutes of circular "thunderpicking" and frenetic two-handed tapping. DeMaio's creative and intricate style distinguishes Manowar from the competition, but his overly busy bass lines and eight-string-bass arpeggios, most notably on "Hail and Kill" and the epic "Battle Hymn," often overshadow guitarist Karl Logan's simplistic power-chord riffing.

This two-CD set is saturated with tales of mythological battles, swords and sorcery, along with catchy choruses declaring Manowar's oath to keep playing heavy metal, and play it loud. Live, Manowar unleashes an explosive energy often lacking on their recent studio efforts. As a result, on *Hell on Wheels Live*, the classics ("Army of the Immortals," "Thor the Power Head") are revitalized and the lifeless ("Return of the Warlord," "King") are animated. With their adeptness and perseverance, these metal monarchs prove that they're far from being dethroned.

★★★★

—Eve Conte

VARIOUS ARTISTS: *Essential Pebbles*—

Volume One (AIP Records)

A required purchase for anyone whose heart flutters at the sound of a Farfisa and fuzz guitar, this two-CD compilation abounds with stellar moments by many of the unsung heroes of Sixties garage rock. Pop-culture historians and record-collecting compulsives will already be familiar with *Pebbles*, a 20-year, 28-volume project documenting the efforts of these unknown, no-hit wonders. With *Essential Pebbles*, those of us who aren't ready to invest a large percentage of our disposable income on lo-fi proto-punk can still savor the sounds of the teenage American wasteland circa 1966.

Disc one of *Essential Pebbles* culls the most powerful tunes from the first 10 volumes of that compilation. Included among the 29 tracks are such underground classics as The Lyrics' "So What," as stomping and stripped-down a slice of suburban alienation as was ever committed to wax, and the Green Fuz's self-titled psychotic sci-fi masterpiece (later covered by the Cramps), which has all the production values of something recorded in a dry well. Disc two adds to this glorious bounty with 26 "Insanely Rare Bonus Tracks" that have never before been reissued. Although obscure, these forgotten gems by the likes of Sound Apparatus and the Nutones will amaze even the most jaded rock archivist with their mixture of quirky creativity and juvenile delinquent cool.

★★★★

—David Grad

HELLS BELLS

The best in death and black metal import albums. by Bill Turjancik



SUFFOCATION: *Despise the Sun* (Vulture Records)

Death, wilt thou rebuke Suffocation for being more deathly than thou art? This band is heavier than all the sorrows of Hell—how can I endure the intensity of this presence? Do not weep for they who have lost their contract with Roadrunner, for this album shall dry thy pities. Greater are the wounds that these songs will tear into thee.

P.O. Box 730, Coram, NY 11727

KING DIAMOND: *Voodoo* (Metal Blade)

Oh, how King Diamond's voice glisters through the rust. The sinister riffs make the singing become blacker. Therefore, betake thee to nothing but despair! The older albums die to me again when talked of; there is nothing of them here. This news is mortal to the King. Look down and see what death is doing.

2828 Cochran St., Suite 302, Simi Valley, CA 93065; (805) 522-9111

MERCYFUL FATE TRIBUTE (Listenable Records)

Those who do not recognize Mercyful Fate as the most important band in metal smell music with a sense as cold as a dead man's nose. One good band dying tongueless slaughters a thousand such! This tribute album is a blasting trumpet that harkens the present scene to the unique voice that Mercyful Fate brought into all the realms of metal.

554 Warburton Ave., Yonkers, NY 10701; (914) 965-0057

DEATHKIDS: *Bleeding and Dying* (Aardvark Records)

Those who have not heard this band believe not that it is true metal. But every dram of metal's flesh is false if this be. There may in a cup be a spider, and thou may drink, depart and partake no venom, for thy knowledge is not inflicted. But if I present the abhorred ingredient to thy eye, thou wouldst crack thy sides with violent hefts. So I say to thee, if thou should hear this band without knowing that they are mere children, thou wouldst be so frightened at the sound that thy best blood should turn into jelly.

P.O. Box 139, Lindenhurst, NY 11757; (516) 226-5033

Bill Turjancik is editor of *The Grimoire*, the leading underground death/black-metal publication.

Contact: (973) 478-3743; Billzbub@wfm.org

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VINTAGE VAULT

FENDER CUSTOM COLOR JAZZMASTER

by Chris Gill



ALTHOUGH THE NAME suggests it was designed for jazz guitarists, the Fender Jazzmaster never really caught on with jazz musicians. Introduced in mid 1958, the Jazzmaster became a popular model with surf and pop guitarists in the early Sixties and enjoyed a surprising comeback with the onset of grunge during the Nineties. But despite that its sales figures never exceeded those of Fender's most popular designs—the Stratocaster and the Telecaster—the Jazzmaster has remained an enduring favorite of die-hard Fender fanatics.

The 1960 Jazzmaster pictured here, which can currently be seen on stage in the hands of Live's Chad Taylor, is one of the first to feature a standardized custom color. Fender's 1957 catalog announced the availability of custom colors, allowing buyers to have their instruments painted any hue they wanted, as long as it was one of the automotive tints made by DuPont. By 1960, Fender decided to confine the available options to a choice of 14 different DuPont Duco (enamel lacquer) and Lucite (acrylic lacquer) shades. The finish on this Jazzmaster is called Surf Green, which suggests that Fender was trying to lure guitarists more prone to play "Wipeout" than "Giant Steps." You can almost smell the seaweed. 

Chris Gill

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*Neville Martin - Guitarist
November 1997*

"In both clean and distortion modes, the Super Nova's chords were undoubtedly chunky, but with a gorgeously shimmering jangle.."

*Mike Bieber - Maximum Guitar
January 1998*

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*Dave Burrluck - The Guitar Magazine
October 1997*



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